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ABSTRACT

This document contains bibliographies for teaching children about Africa as well as descriptions and rules of African games for American children. This collection of bibliographies supplements an earlier collection, "Selected Bibliographies for Teaching Children about Sub-Saharan Africa." The bibliographies included here were prepared in association with the activities of the African Outreach Program at the University of Illinois, Urbana-Champaign, 1974-1976. Included in the bibliographies are resources on South Africa, Portuguese Africa, Ethiopia, the Yoruba as well as fiction about Africa for supplementing social studies curricula, resources for teaching about African art, African folk tales for children, children's books with both African and Afro-American content, fiction about African children for African children, and reference sources for school children. (MS)

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RESOURCES FOR TEACHING CHILDREN ABOUT AFRICA

by

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RESOURCES FOR TEACHING CHILDREN ABOUT AFRICA

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BIBLIOGRAPHIES FOR TEACHING CHILDREN

ABOUT AFRICA

by

Nancy J. Schmidt

INTRODUCTION

This collection of bibliographies supplements an earlier collection, Selected Bibliographies for Teaching Children about Subsaharan Africa.¹ The bibliographies included here were prepared in association with the activities of the African Outreach Program at the University of Illinois at Urbana-Champaign during the academic years 1974-1976. The African Outreach Program, which is supported by a grant from the U.S. Office of Education (OEG-0-76-0354), is run by staff members of the African Studies Program. The aim of the African Outreach Program is to give support to elementary and secondary school teachers who are teaching about Africa or interested in developing curricula about Africa. The bibliographies were developed for in-service workshops conducted by staff members of the African Outreach Program and in response to requests from teachers and librarians for materials about Africa. A few citations appear on several lists when they are appropriate for different age groups.

The bibliographies are quite selective. They include only materials which are current, relatively accurate and unbiased and give an authentic and representative depiction of Africa. Since there are inaccuracies and biases in most children's materials about Africa,² some materials included on the lists have weaknesses, which have been noted in the brief annotations.

Such criteria are applied to the illustrative material as well as the text. Where the material is based on written sources, these are also considered in the process of evaluation.³ I have drawn on my own background in applying the criteria for selection. This background includes graduate degrees in International Relations, Anthropology and Library Science, all of which focused on Africa; bibliographic research on African ethnography, children's literature, creative writing and politics; experience in curriculum development on Africa at the elementary and high school levels; and teaching about Africa at all levels from fifth grade through graduate school, with all the teaching at the graduate level being for teachers interested in Africa.

Although these bibliographies were prepared for quite specific activities connected with the African Outreach Program, they have some general usefulness for teachers. Therefore, the bibliographies have been collected in a single publication.

Nancy J. Schmidt

Notes

1. Nancy J. Schmidt, Selected Bibliographies for Teaching Children About Subsaharan Africa (Catalog #138), Urbana, Illinois: ERIC Clearinghouse on Early Childhood Education, 1975. \$2.00.
2. Many of these inaccuracies and biases are discussed in the sources listed on the bibliography entitled "Debunking Myths About Africa," which is included in Selected Bibliographies for Teaching Children About Subsaharan Africa.
3. A more complete discussion of the criteria used to evaluate the materials included in these bibliographies may be found in the "Introduction" of my book, Children's Books on Africa and Their Authors: An Annotated Bibliography. New York: Africana, 1975.

TEACHING ABOUT AFRICA: A SELECTED LIST OF SOURCES

BOOKS:

Beyer, Barry K.

- 1969 Africa south of the Sahara, a resource and curriculum guide. New York: Crowell.

Brooks, George E.

- 1973 Themes in African and world history. Bloomington, Indiana: African Studies Program.

Curtin, Philip D.

- 1974 Precolonial African history. Washington, D.C.: American Historical Association.

Kenworthy, Leonard S.

- 1970 Studying Africa in elementary and secondary schools. New York: Columbia University Press.

Murphy, E. Jefferson and Stein, Harry

- 1973 Teaching Africa today, a handbook for teachers and curriculum planners. New York: Citation.

University of Massachusetts, Worcester Teacher Corps

- 1971 African studies handbook for teachers. Worcester: University of Massachusetts.

Willner, John E.

- 1975 Africa: teaching perspectives and approaches. Tualatin, Oregon: Geographic and Area Study Publications.

RECENT ARTICLES:

Clark, Leon E.

- 1972 Objectivity and apartheid, Africa Report, June, pp. 30-31
- 1972 African studies: the assumptions may be false, Africa Report, Sept.-Oct., pp. 35-37
- 1973 Starting with the arts, Africa Report, Jan.-Feb., pp. 38-40
- 1973 Africa in the classroom: learning experience or just another yawn, Africa Report, May-June, pp. 47-50

Fuller, Michael J.

- 1971 Africa as seen by world history text books, Social Education, May, pp. 466-473

Giles, Raymond H.

- 1972 African studies depend on a new black history, Africa Report, Nov.-Dec., pp. 35-37

Hoon, N.M. and Abell, R.

- 1969 The classroom potential of West African literature, Social Education, March, pp. 418-424, 428

Hughes, James W.

- 1972 Why should we teach about Africa? Africa Report, Feb., p. 33

Intercom

- 1972 Southern Africa: problems and U.S. alternatives: a guide to discussion, study and resources, Sept. (whole issue)

Miller, Norman W.

- 1971 Teaching African development with film, American Universities Field Staff Report, East African Series. Vol. 10, No. 1 (whole issue)

Rich, Evelyn Jones

- 1974 Mind your language, Africa Report, Sept.-Oct., pp. 47-49

Sanzare, James

- 1973 Checking the labels, Africa Report, March-April, pp. 45-46

Schmidt, Nancy J.

- 1974 Textbook introduction to Africa, general or specific? Newsletter of the Southern Association of Africanists, September, pp. 15-23

- 1976 Teaching new lessons with old materials, Newsletter of the Western Africanists Association, August

Seckel, Clarence

- 1976 African oral literature in the secondary school curriculum, Bulletin of the Southern Association of Africanists, June, pp. 11-26

Social Education

- 1971 Africa in the curriculum: a symposium, Feb., pp. 138-192

Willet, Frank

- 1972 Sources for teaching about African visual art in American schools and colleges, Africana Library Journal, Summer, pp. 15-19

Zaslavsky, Claudia

- 1973 Mathematics in the study of African culture, Arithmetic Teacher, Nov., pp. 532-535

RESOURCES FOR DISCUSSING CURRENT ISSUES IN SOUTH AFRICA

Periodicals:

Africa Report (\$11 per year for 6 issues, 833 United Nations Plaza, New York, New York 10017).

Each issue includes a summary of recent political events in South Africa in the section "African Update".

Numerous articles on South Africa appear in Africa Report.

Articles in 1975 issues include:

Carrington, Walter C. Time of Trial. Mar.-Apr. 1975, pp. 7-11.

Pogrud, Benjamin. 1975: The Year of Change? July-Aug. 1975, pp. 2-7.

Africa Today (\$8 per year for 4 issues, Graduate School of International Studies, University of Denver, Denver, Colorado 80210).

Africa Today specializes in articles about Southern Africa. Each issue includes at least one article on South Africa and books on South Africa are frequently reviewed.

Children's Books:

The following books are written at the junior or senior high school level:

Hollings, Jill. African Nationalism. New York: Day, 1972.

This book surveys the national aspirations of both black and white Africans.

It permits comparison of nationalism in South Africa with other parts of Africa.

Legum, Colin and Margaret. The Bitter Choice: Eight South Africans' Resistance to Tyranny. Cleveland: World, 1968.

This book includes a general discussion of socio-political conditions in South Africa in addition to the biographies of 8 leaders in the struggle for freedom and equality in South Africa.

McKown, Robin. Crisis in South Africa. New York: Putnams, 1972.

A survey of socio-political events in South Africa primarily since the implementation of apartheid in 1948. Includes such information found in other children's surveys, but within the context of a socio-political crisis in South Africa, along with details about apartheid laws and non-violent resistance to apartheid which are not found elsewhere.

Mitchison, Naomi. Friends and Enemies. New York: Day, 1968.

A novel about a boy who must leave South Africa when his brother is arrested, which is based on real people and events. It contrasts the residence, educational and political restrictions in South Africa with the relative freedom of life in Botswana. Few non-fiction books for children depict these issues as clearly as does this novel.

Faton, Alan. The Land and People of South Africa. Philadelphia: Lippincott, 1972.

A survey of the history, geography and culture of South Africa which includes suggestions for possible alternatives to apartheid.

Materials for Teachers:

African American Institute. Economic Development and Social Change: Four Case Studies From Africa. (\$5 from School Services Division, African American Institute, 833 United Nations Plaza, New York, New York 10017).

A mimeographed high school curriculum unit which includes reprints, lesson plans and discussion questions. Covers South Africa, Nigeria, Tanzania and Egypt.

Kellock, Alan and Marshall, Margaret. Race to Power: The Struggle for Southern Africa. Cambridge, Mass: African Research Group, 1971 (Anchor paperback 1974). South Africa is discussed in the context of Southern Africa in this book which aims to reduce popular ignorance about Southern Africa. Colonialism, racism and the influence of foreign economic investment are surveyed.

Marcum, John and Rich, Evelyn. Southern Africa: Problems and U. S. Alternatives. Intercom 70 (September 1972) (\$1.50 for one copy or \$.50 each for 15 or more copies from Intercom, 218 East 18th Street, New York, New York 10003). Background information, teaching suggestions and an annotated list of printed materials and films.

Murphy, E. J. and Stein, Harry. Teaching Africa Today. New York: Citation, 1973. General frameworks for teaching about Africa and evaluating resources are suggested. Chapter 8 provides an outline of basic concepts for Southern Africa and a list of teaching resources.

FICTION ABOUT AFRICA FOR SUPPLEMENTING SOCIAL STUDIES CURRICULA

There is relatively little fiction about Africa published outside Africa which presents African life realistically and from an African perspective. The titles listed below are unusual in their inclusion of realistic cultural background. They might be recommended to students to read for pleasure in conjunction with the study of related materials in social studies classes. The books are appropriate for upper elementary or junior high levels, unless marked E (for lower elementary students) or YA (for high school students).

Appiah, Peggy. The Children of Ananse. London: Evans, 1968 (E)
Story about an Ashanti village in Ghana based on Ashanti folklore.

Bond, Leona. As Tall As a Spear. Reading, Mass: Young
Scott Books, 1971.
Story of Nuer and Dinka children in the Sudan who live
a "traditional" life untouched by western culture.
Includes many details of daily life, intersocietal
raids and a realistic natural setting.

Dunham, Katherine. Kasamance. New York: Third Press, 1975.
Fantasy about an imaginary West African kingdom with a
700 pound king, firmly grounded in the history and
culture of pre-European West African Empires.

Feelings, Muriel. Zamani Goes to Market. New York: Seabury,
1970 (E)
The story of an East African boy who drives cattle to
market and buys new clothes.

Garfield, Nancy. The Tuesday Elephant. New York: Crowell,
1968 (E)
The story of a Kamba boy in Kenya who befriends an
elephant, set in a background of realistic village
activities.

Gay, John. Red Dust on the Green Leaves. Thompson, Conn:
Inter Culture Associates, 1973 (YA)
Story of two Kpelle boys of Liberia. One is initiated
by the Poro Society and stays in the village, the other
goes to school and becomes familiar with town life.
Rich in cultural detail.

Garson, Mary Joan. Omoteiji's Baby Brother. New York:
Walck, 1974 (E)
Story of a Yoruba boy in Nigeria which contains many
realistic cultural details.

Johnson, Rhoda O. Iyabo of Nigeria. Claremont, California:
Claremont Graduate School, 1973.
Fictional biography of a Yoruba girl in contemporary
Nigeria which contains many realistic details about
life from childhood to marriage.

Mitchison, Naomi. The Family at Ditlabeng. New York: Farrar, Straus and Giroux, 1970.
Story of family life in a setting which realistically depicts Botswana, where the author lived for many years.

Friends and Enemies. New York: Day, 1968.
Story of a boy who must leave South Africa when his brother is arrested, which shows the impact of apartheid on children and contrasts life in South Africa and Botswana.

Sunrise Tomorrow. New York: Farrar, Straus and Giroux, 1973. YA
Story of culture change in Botswana which is full of realistic details about contemporary life and includes authentic historical background.

Nagenda, John. Mukasa. New York: Macmillan, 1973.
Story of a Ugandan boy who grows up as a herdboys in a village and later goes to school. Details of village life, culture contact and generational differences. Set in the 1940s.

Schatz, Letta. Bola and the Oba's Drummer. New York: McGraw-Hill, 1967.
Story of a Yoruba boy in Nigeria who wants to be a drummer for the oba (king). Includes realistic details about drums, drummers and religion.

Taiwo and her Twin. New York: McGraw-Hill, 1964.
Story of Yoruba twin girls which includes beliefs about twins and details of daily life in contemporary Nigeria.

Westwood, Gwen. Nari of the Desert. Chicago: Rand McNally, 1968. (E)
Story of a Bushman boy in South Africa which focuses on hunting and children's games.

Picture Stories for Younger Children

Photo stories of children's daily lives are highly selective accounts of reality which often resemble the plots of stories about African children. Their primary value for social studies curricula is the stimulus provided by the photographs, which usually include many more cultural details than are referred to in the accompanying text.

Bernheim, Marc and Evelyne. The Drums Speak, The Story of Kofi a Boy of West Africa. New York: Harcourt, Brace, Jovanovich, 1971.
Story of the daily life of a boy in villages in Ghana and the Ivory Coast.

A Week in Aya's World: The Ivory Coast. New York: Crowell-Collier, 1969.
Story of a girl's daily activities at home and school.

Elisofan, Eliot. Zaire: A Week in Joseph's World. New York: Macmillan, 1973.

Story of the activities of a boy and his family in their village and on a trip to Lake Albert.

Englebert, Victor. Camera on Africa, The World of an Ethiopian Boy. New York: Harcourt, Brace, Jovanovich, 1970.
Story of a boy's activities during his school holiday.

Camera on Ghana: The World of a Young Fisherman. New York: Harcourt, Brace, Jovanovich, 1971.
Story of a boy's activities at home, school and play.

Camera on the Sahara, The World of Three Young Nomads. New York: Harcourt, Brace, Jovanovich, 1971.
Story of three Tuareg girls in Niger.

Gidal, Sonia and Tim. My Village in Ghana. New York: Pantheon, 1969.
Story of the daily activities of an Ashanti boy.

Larsen, Peter and Elaine. Boy of Dahomey. New York: Dodd-Mead, 1970.
Story of a boy's activities in a lagoon village and town.

Mertens, Alice. Children of the Kalahari. Indianapolis: Bobbs-Merrill, 1966.
Daily activities of Bushmen children in Namibia.

Schloot, G. Warren. Does a Boy of Liberia. New York: Knopf, 1962.
Story about daily life in a village.

Kwaku, a Boy of Ghana. New York: Knopf, 1962.
Story of daily life in the new port city of Tema.

RESOURCES FOR TEACHING ABOUT AFRICAN ART

Directions for making African art objects:

African Studies Handbook for Teachers. Worcester: University of Massachusetts, 1971.

Simple directions with diagrams for making tie-dye cloth.

Ccmms, Jeremy, Getting Started in African Crafts. New York: Bruce, 1971.

Directions for making masks, combs, beads, a dashiki, wood relief and cardboard replicas of wood carvings. Diagrams and photographs of the original objects.

D'Amato, Janet and Alex. African Crafts for You to Make. New York: Messner, 1969.

Directions for making clothing, jewelry, musical instruments, household and ritual objects from easily obtainable materials. Drawn illustrations of the art objects.

Kerina, Jane. African Crafts. New York: Lion, 1970.

Directions for making replicas of silver jewelry, carved calabashes, decorated objects of wood and leather, te tile patterns and dyes. Drawn illustrations of art objects and design patterns.

UNICEF. Hi Neighbor, Fun and Folklore. New York: U.S. Committee for Unicef, Vols. 1-3, 1958-1960.

Vol. 1 - directions for making a Ugandan baby wrapper, page 52.

Vol. 2 - directions for making Ghanaian beads and raffia bags, pages 19-20.

Vol. 3 - directions for making Nigerian beads, decorated gourds and drums, page 7.

directions for making an Ethiopian raffia mat, page 25.

Children's books:

Chase, Judith W. Afro-American Art and Craft. New York: Van Nostrand, 1972.

Two of the 8 chapters are on African art. The book shows the influence of African art on Afro-American Art.

D'Amato, Janet and Alex. African Animals Through African Eyes. New York: Messner, 1971.

Drawings of artistic representations of animals arranged by geographic region and type of animal.

Glubock, Shirley. The Art of Africa. New York: Harper, 1965.

Photographs of well-known types of African art removed from their cultural contexts; accompanied by brief descriptions.

Marshall, Anthony D. Africa's Living Arts. New York: Watts, 1970.

Broad survey and discussion of art illustrated with photos many of which show art in its contexts or use.

Naylor, Penelope. Black Images, The Art of West Africa. Garden City: Doubleday, 1973.

Photos of art removed from its African contexts. Each photo is accompanied by a poem from the oral tradition or a statement about the art work's social function.

Price, Christine. Made in West Africa. New York: Dutton, 1975.

A broad survey of the arts; primarily a book of photos of art objects being made and used, as well as photos of objects removed from their African contexts. A few facts are provided on each of the arts.

Resources for teachers:

Audio-visual resources:

The Creative Past: Art of Africa

77 slides - 1 record - printed script by William Fagg.

Well-known types of African wood sculpture (primarily masks and figures) are arranged and discussed in relation to how they are made and used, their stylistic features and how non-African observers can learn to understand them. Works from over 60 ethnic groups, primarily from Western and Central Africa, are represented. Since the narrative is detailed and relatively long, this set will be most useful for high school art classes and adult audiences. Reserve in advance. User must pay return postage and insurance. Free from:

Extension Service
National Gallery of Art
Washington, D.C. 20565
202-737-4215, ext. 291

Field Museum Travel Packs:

Africa: Messages in Material (Adinkra Cloth)

African Calabash Carving

African Jewelry

African Weaving

Figurative Designs in Cloth (Dahomey Applique)

Patterns in Color and Cloth: Batik

Patterns in Color and Cloth: Tie-Dye

The packs on cloth include slides, cloth samples and directions for making the cloth. The packs on calabashes and jewelry include artifacts, posters, slides and suggested class activities. All packs include a teacher's manual which provides background information and a script to read with the slides. Reserve in advance. User must pick up and return to the Field Museum.

Free from:

Field Museum of Natural History
Roosevelt Road at Lake Shore Drive
Chicago, Illinois 60605
312-922-9410, ext. 364 or ext. 288

Rosenthal Art Slides.

Slides cover traditional wood sculpture; contemporary painting, sculpture, textiles and pottery; processes for making textiles, pottery and carved calabashes. Sale Catalogue available from:

Rosenthal Art Slides
5456 South Ridgewood Court
Chicago, Illinois 60615

Willet, Frank. Sources for Teaching About African Visual Art in American Schools and Colleges, Africana Library Journal, 3, 2 (Summer, 1972), pages 15-19.

A bibliography of audio-visual resources.

Materials about art:

African Arts Magazine

Every issue includes several well-illustrated articles about the making of art in a specific African society or about art in a museum collection. The only popular magazine which regularly includes high-quality articles on contemporary African art.

Bascom, William. African Art in Cultural Perspective, An Introduction. New York: Norton, 1973 (paperback).

A catalogue of the major art producing societies and the types of art they produce, with illustrations of the best-known types of art.

Beier, Ulli. Contemporary Art in Africa. London: Pall Mall, 1968.

A survey of "non-traditional" art forms such as painting, stone and cement sculpture, bead painting and aluminum sculpture, with emphasis on works produced by artists associated with the Mbari Cultural Centers in Nigeria. Black and white photographs.

Jefferson, Louise E. The Decorative Arts of Africa. New York: Viking, 1973.

A broad, well-illustrated survey of art forms with extensive information on patterns and symbolism. Covers more different kinds of art than most other books.

Sieber, Roy. African Textiles and Decorative Arts. Greenwich, Conn.: New York Graphic Society, 1972.

A well-illustrated survey of textiles, jewelry and headdresses, with general comments about how some are made.

Thompson, Robert F. African Art in Motion. Berkeley: California, 1974.

A survey of art in the contexts in which it is used in Africa which includes historical information and many illustrations.

Wahlman, Maude. Contemporary African Arts. Chicago: Field Museum of Natural History, 1974.

A survey of recently made textiles, sculpture, pottery, carved calabashes, jewelry, leatherwork, graphics and painting; some information on artists. Black and white and colored photographs.

Teaching suggestions:

African Studies Handbook for Teachers. Worcester: University of Massachusetts, 1971.

Includes an elementary school unit on appreciating African art and a list of resources to use.

Clark, Leon. Starting with the Arts, Africa Report, 18, 1 (Jan-Feb., 1973) pages 38-40.

Art is discussed as an integral part of the curriculum. Teaching strategies are suggested and some films are listed.

AFRICAN FOLK TALES FOR CHILDREN

The books on this list have been selected for their relative authenticity and to represent different types of folk tales. All books published in Africa may be purchased from Africa Agency, 639 Massachusetts Ave., Suite 335, Cambridge, Mass. 02139.

Folk tales to tell in an authentic African style:

Robinson, Adjai. Singing Tales of Africa. New York: Scribners, 1974

These West African folk tales, primarily from Sierra Leone, are written in short sentences, since they are action stories, and include songs in context. Musical transcriptions are included for some of the songs. The introduction gives brief directions for audience participation in the telling of the tales.

Serwadda, W. Moses. Songs and Stories From Uganda. New York: Crowell, 1974

These folk tales with songs of the Baganda include musical transcriptions of the songs and the original Luganda lyrics, as well as English translations. Notes explain the contexts in which each tale and song are told and sung. Some accompany games which may be played.

Tincey, Hugh. The Lion on the Path and Other African Stories. New York: Praeger, 1968

These folk tales of the Shona of Rhodesia include many African narrative features. They are punctuated so they may be told using the rhythm of the original tales. Songs, with musical transcriptions, are included in context. An introduction gives directions for telling the tales.

Illustrated folk tales for younger children:

Achebe, Chinua and Iroganachi, John. How the Leopard Got His Claws. New York: Third Press, 1973

A contemporary Nigerian folk tale about why the animals are no longer friends, told by two Nigerian creative writers. Illustrations are black and white drawings of animals in events in the tale.

Arnott, Kathleen. Dragons, Ggres and Scary Things, Two African Folktales. Champaign, Illinois: Garrard, 1974

Two South African folk tales about adventures of people with monsters. Illustrated with two color drawings of people and animals in rural settings related to the tales.

Guirna, Frederic. Princess of the Full Moon. London: Macmillan, 1970

The story of a princess who is married to a monster in a version told by the Mossi of Upper Volta. Songs are included; there is a pronunciation guide for Mossi names. The author's illustrations accurately represent elements of Mossi culture.

Waley, Gail F. A Story, An African Tale. New York: Atheneum, 1970

A simplified version of a well-known Ashanti folk tale from Ghana about the origin of stories. The colored illustrations imaginatively depict the West African setting of the tale. The Weston Woods record of this tale told by John Akar provides more African features of story-telling than the book.

Kingdon, Dorothy. Hare and Hyena. Nairobi: Oxford, 1967

Well-known rabbit trickster tales from East Africa which are simply told. Black and white drawings depict the animals in the tales.

McDermott, Gerald. Ananse the Spider, An Ashanti Tale. New York: Holt, Rinehart and Winston, 1971

A simply told dilemma tale about Ananse, his sons and Nyame the sky god. The colored illustrations based on Ashanti design motifs are stills from the author's film with the same title.

Massaquoi, Princess Fatima. The Leopard's Daughter. Boston: Humphries, 1961

A Vai animal tale from Liberia illustrated with drawings of animals in the tale.

Odaga, Asenath. The Hare's Blanket and Other Tales. Nairobi: East African Publishing House, 1967

Four animal trickster tales from East Africa told primarily in dialogue. The illustrations are of animals in the tales.

Wilson, Beth P. The Great Minu. Chicago: Follett, 1974

A contemporary folk tale about a Ghanaian farmer who visits Accra and has problems understanding what people say. Black and white drawings depict people, animals and buildings from the tale.

Folk tales for older children:

Appiah, Peggy. Ananse the Spider: Tales From an Ashanti Village. New York: Pantheon, 1966

Well-known spider tales from Ghana are told simply in a manner which makes their African setting clear. The illustrations are based on Ashanti designs.

Apraku, L. D. A Prince of the Akans. London: Oxford, 1964

A contemporary retelling of a historical tale from Ghana about the adventures and military accomplishments of an Akan prince several centuries ago.

Arnott, Kathleen. African Myths and Legends. New York: Walck, 1963

Explanatory tales from all regions of Africa which are identified by country and ethnic group. The tales are about people and animals. Some include songs and narrative features, but African place names have been removed from most of them.

Bere, Rennie. Crocodile's Eggs for Supper. London: Deutsch, 1973

Animal tales from the pre-Christian tradition of the Acholi of Northern Uganda, whose folklore is rarely represented in collections for children. Background notes are provided on the place of folk tales in Acholi life.

Bertol, Roland. Sundiata, the Epic of the Lion King. New York: Crowell, 1970. YA

An abridged version of a historical tale about a famous king of the West African Empire of Mali, which attempts to retain the rhythmic qualities of an oral tale.

Courlander, Harold. The King's Drum and Other African Stories. New York: Harcourt Brace, 1962

Tales of Yoruba Gods and Heroes. New York: Crown 1973 and
and Eshugbayi, Ezekiel. Ijapa the Tortoise and Other Tales From Nigeria.
London: Bodley Head, 1969

Olode the Hunter and Other Tales From Nigeria. New York: Harcourt, Brace
and World, 1968 (American edition of Ijapa the Tortoise)

and Herzog, George. The Cow-tail Switch and Other West African Stories,
New York: Holt, Rinehart, 1947

and Kafi, P. A. The Hat-shaking Dance and Other Tales From the Gold Coast.
New York: Harcourt Brace 1957

and Leslau, Wolf. Fire on the Mountain and Other Ethiopian Stories. New York: Holt, 1950

All these volumes include professionally collected and edited tales which include the full content of the original tales. Background information, notes and a pronunciation guide for African names are provided. The illustrations are by African artists or based on African designs.

Dahal, Charity. The Orange Thieves and Other Stories. Nairobi: East African Publishing House, 1966

Eight folk tales about giants from East Africa, with an introductory note about the significance of giants in East African folklore.

Gichuru, Stephen. The Fly Whisk and Other Stories From Masailand. Nairobi: East African Publishing House, 1967.

Ten tales about human and animal characters from East Africa, told extensively in dialogue and including African personal and place names. Most have implicit morals and are explanatory tales.

Guirma, Frederic. Tales of Mogho. New York: Macmillan, 1971

Mossi tales from Upper Volta with human and animal characters which retain many stylistic features of oral narratives. An introduction by Elliott Skinner provides background on Mossi history and folklore and there is a glossary of Moré words.

Helfman, Elizabeth S. The Bushmen and Their Stories. New York: Seabury, 1971

Seventeen Southern African folk tales are retold from previously published versions and are related to Bushman history and culture, and the settings in which the Bushmen told the tales.

Jablow, Alta. Gassire's Lute, A West African Epic. New York: Dutton, 1971. YA

A poetic version of a historic tale about a prince of the state of Wagadu, which retains many stylistic features of tales sung by professional West African bards.

Makumi, Joel. The Feather in the Lake and Other Stories. Nairobi: East African Publishing House, 1969

Four East African tales with human characters set in the past which are based on songs.

Okeke, Uche. Tales of the Land of Death. New York: Doubleday, 1971. YA

Igbo folklore from Nigeria recorded in the 1950s which includes proverbs, riddles and tales which were sung and spoken. Background notes are provided on each type of folklore.

CHILDREN'S BOOKS WITH BOTH AFRICAN AND AFRO-AMERICAN CONTENT

All of the books listed below are for upper elementary or older children.

Abdul, Raoul. The Magic of Black Poetry. New York: Dodd-Mead, 1972

A topically arranged anthology of Afro-American, African and Arab poems.

Ballard, Martin. Benji's Portion. New York: World, 1969

Novel about a freed slave from Nova Scotia who settles in Sierra Leone.
Historical sources were used for the background of the action.

Beattie, Sara Smith. Our African Heritage. Boston: Ginn, 1971

An activity-oriented book focusing on African contributions to the American heritage in arts, crafts, stories, religious concepts and political ideas.
15 people who made specific contributions to American life are discussed.

Beyer, Audrey W. Dark Venture. New York: Knopf, 1968

Novel about a 12 year old boy captured in Gambia (West Africa), his experiences as a slave in Africa, Barbados and the United States.

Chase, Judith W. Afro-American Art and Craft. New York: Van Nostrand, 1972

Two of the eight chapters are on West African art, and one chapter is on the transition from African to Afro-American art. Contains useful illustrations.

Courlander, Harold. Tales of the Yoruba Gods and Heroes. New York: Crown, 1973

32 historical and explanatory tales of the Yoruba of Nigeria, similar tales found in Cuba and Yoruba religious beliefs and songs found in the Americas.

Feelings, Tom. Black Pilgrimage. West Caldwell: Lothrop, Lee and Shepard, 1972

A description of an Afro-American artist's experiences in New York and Ghana, where he worked for two years.

Fox, Paula. The Slave Dancer, a Novel. Scarsdale: Bradbury, 1973

A slave boy travels from New Orleans to Africa. Reference is made to experiences in Africa and America, although most of the action is on the slave ship.

Harnan, Terry. African Rhythm, African Dance, A Biography of Katherine Dunham.

New York: Knopf, 1974

The African heritage of dances in the Americas is a prominent part of this biography.

Howard, Thomas. Black Voyage: Eyewitness Accounts of the Atlantic Slave Trade.

Boston: Little-Brown, 1971

Thirteen first-person accounts of such aspects of the slave trade as sailor's lives, ship conditions, slave traders and a successful slave mutiny. A chronology of the slave trade and a bibliography of primary and secondary sources are included.

Hoyt, Edwin P. African Slavery. New York: Abelard Schuman, 1973

Traces many relationships of Africa and the Americas in relation to the capture, sale, settlement and resettlement of slaves.

Kennerley, Karen. The Slave Who Bought His Freedom, Equiano's Story.

New York: Dutton, 1971

Simplified version of an African autobiography written in 1789. Covers capture in Nigeria, experiences in the West Indies, United States and England.

Lambie, Nat. Where Continents Meet, African Proverbs

New York: Day, 1972

West African proverbs are illustrated with photographs of Afro-American life.

Lester, Julius. Black Folktales. New York: Baron, 1969.

African and Afro-American folktales retold by the author, sometimes in the idiom of radical activists, and arranged topically on origins, love, heroes and people.

Rublowsky, John. Black Music in America. New York: Basic Books, 1971

Three of the eleven chapters are about the African background of Afro-American music. Song styles, rhythmic and melodic patterns, methods of drum playing and other aspects of American music which are of African origin are discussed.

Warren, Lee. The Dance of Africa. Englewood-Cliffs: Prentice-Hall, 1972

One chapter mentions the influence of African dances on New World dances.

FICTION ABOUT AFRICAN CHILDREN FOR AFRICAN CHILDREN: BOOKS IN SERIES

American children can read series of novels in English about the activities of Nancy Drew, the Hardy Boys and other young heroes and heroines. African children also can read series of novels in English about African girls and boys. In contrast to the full-length, hard cover series of novels published for American children, the series of novels published for African children are paperback books of less than 100 pages. Many of them appear in series of supplementary school readers published by African branches of European publishers or by African publishers. The African novels in series have been written in the post-independence period and are being written in larger numbers in the 1970s. The authors, most of whom are Africans, write other fiction for African children with different heroes and heroines.

Barbara Kimenye is the author of the longest series of novels published to date. Moses, a Ugandan school boy, is the hero of the series published in Nairobi, Kenya, in the Oxford Library for Eastern Africa. Moses and his friend King Kong attend the Mukibi Educational Institute for the Sons of African Gentlemen. In each novel the two boys and their friends get involved in exciting adventures, play schoolboy pranks and get in trouble with one or more school administrators or teachers. In Moses and the Kidnappers (1968), Moses and King Kong are kidnapped when they go to get their Afros cut because they are mistaken for cashiers. They survive to boast of their adventures, as they do in Moses and the Camper (1973) when their school dormitory burns and they discover jewelry hidden by thieves. In Moses on the Move (1972) and Moses in a Muddle (1970) the boys have a series of escapades as they go to Kampala for the school holiday, instead of to their homes, and as they try to adjust to a

girl who is sent to their boys' school. Other adventures of types generally familiar to American readers are recounted in Moses and the Ghost (1971) and Moses and Mildred (1967) in which the school is haunted by a white-gowned ghost and a boy's pet snake escapes and causes problems for a female teacher and a dormitory bully. Moses and the Penpal (1973) involves some specifically African details of love letter writing by formula from guide books, along with numerous examples of early adolescent boys' aversion to girls, whereas Moses in Trouble (1968) focuses on the results of the boys' mailing cockroaches they found in their food to the Minister of Education. The background about Moses, his friends and school is given in Moses (1967), the first volume in the series, but each volume can be understood alone.

American children will find much that is familiar in the Moses stories beyond the universal type school settings and adventures, for Moses and his friends have been impressed by American popular culture and language. In each book there is at least one reference to Moses' ambition to be an actor like Sidney Poitier and King Kong's desire to go to America and marry Miriam Makeba. Other references to American culture include descriptions of admired dress styles, Rukia's attempt to act like James Bond in Moses on the Move and Moses' willingness to be the first African in space. The boys' speech includes many American colloquialisms, such as "get lost," "play it cool" and "slobs"; boys are referred to as being "as thick as thieves," crying is referred to as "blubbering" and a singer is admired who "belts it out over the mike."

Schools and school boys are the focus of other book series for African children. A Nigerian primary school in the 1930s and its pupils are featured in Anezi Okoro's The Village School (1966) and New Broom at Amanzu (1967) published by African Universities Press (now Pilgrim Books Ltd.) in Lagos, Nigeria. These stories focus more on school routines and activities immediately

connected with the school than does the Moses series. A more contemporary Nigerian secondary school is the setting for Nkem Nwankwo's Tales Out of School (1963) and More Tales Out of School (1965) also published by African Universities Press. The first story is similar to Okoro's stories in focusing on events within the school, whereas the second story focuses on how the school boys solve a kidnapping case. Contemporary Kenya is the setting for Miriam Were's The Boy in Between (1969) and The High School Gent (1972) published in Nairobi, Kenya, in the Oxford Library for Eastern Africa. The two novels provide a biography of a school boy from the time he enters a mission school until he completes his formal education and goes to London to work. These stories focus more on the hardships of obtaining a formal education and frustrated ambitions of educated young people than do the previously-mentioned school stories.

Samankwe and Papa Ewusi are primary school boy heroes in novels by Cyprian Ekwensi and J. O. de Graft Hanson. Samankwe differs from the heroes of the other stories, for he lives in a city. In Samankwe and the Strange Forest (n.d.), published in Ibadan, Nigeria, by Longmans, Ekwensi mixes episodes of adventure with moralizing, as in all his fiction for children. Thieves, illegal palm wine sellers and a teacher who whips students without mercy are among the obstacles encountered by Samankwe and his friends. Ekwensi is writing other books for this series including Samankwe and the Highway Robbers, Samankwe and the Kidnappers and Samankwe and the Money Doublers. Like Ekwensi's fiction for both children and adults, his series about Samankwe focuses on the sometimes harsh realities of Nigerian life, within the context of adventure.

Papa Ewusi is a different kind of hero, for he is a boy with a lively imagination. The first three books about him in de Graft Hanson's series

published in Accra, Ghana, by the Ghana Publishing Corporation, focus on dwarves and a magic marble. In The Little Sasabonsam (1972) Papa meets the dwarves in the forest and learns about the magic stone which grants the owner's wish. In Papa and the Animals (1973) he is sad because he cannot find the marble, but learns that a mouse, pig, lizard and vulture have more reason to be sad than he does. Finally he finds and uses the magic marble in Papa Ewusi and the Magic Marble (1973). These stories include Ghanaian folklore, and thus differ from all the other stories discussed in their combination of folklore and fiction.

Mumo is an East African counterpart of Papa Ewusi, for he is a small, rather naive Kenyan boy. However, no mention of school occurs in the first four volumes of this series written and illustrated by Terry Hirst and published by Oxford Press in Nairobi, Kenya. Mumo lives on a small farm. Mumo and the Lost Cow (1971) takes place in a rural setting, as does Mumo and the Safari (1971), although the latter novel includes a long-distance auto race. Urban settings are featured in Mumo Goes to Town (1969) and Mumo at the Coast (1969). Mombasa is the town featured in the latter book. Only its tourist attractions and fascinating features such as shows and shops are mentioned; there is none of Ekwensi's realistic depiction of contemporary urban life. The Mumo series has an implicit teaching aim and is the only series which focuses on illustrations; there is a full-page, two-color drawing on every other page.

Adventures of Nigerian children are the focus of novels about Febechi by Anezi Okoro and Yomi by Audrey Ajoze. Nwankwo-Ifijika (also known as Nwamife) in Enugu, Nigeria, has published Okoro's novels, Febechi and Group in Cave Adventure (1971) and Febechi Down the River (1973). The first novel features Febechi and his friends exploring the Ogba Caves, which are haunted by ghosts, and finding a coffin containing £ 10,000 stolen from Onitsha. The children dress as scouts and sing scout songs in the caves to bolster their courage as they run into cobwebs, smell strange odors and hear loud and unfamiliar noises.

Yomi's adventures also involve thieves in Yomi's Adventures (1964) and Yomi in Paris (1966) published by Cambridge University Press. In contrast to all the other novels discussed, these are set in Europe. Yomi goes to London

and Paris on a trip she won in a photography contest and to visit her aunt. She encounters thieves who want to steal fashion designs and diamonds. Yomi's responses to European customs, such as always being in a hurry and giving brusque replies to questions, also are mentioned.

Yomi's aunt is a fashion designer in Paris. Other non-traditional African occupations for women are portrayed in Cynthia Hunter's Truphena City Nurse (1966) and Truphena Student Nurse (1970) published in Nairobi, Kenya, by East African Publishing House. These stories combine adventure, descriptions of nurses' training and hospitals with romance, an element not found in the other stories discussed, unless school boys writing love letters is categorized as romance.

All of the series of novels with young African heroes and heroines which have been mentioned have been written relatively recently. Whether any of them will develop as extensively as the Nancy Drew or Hardy Boys series will not be known for many years. However, in view of the extensive writing for children by Barbara Kimenye and Cyprian Ekwensi, their series seem to be the most likely candidates for becoming longer and widely familiar to the current generation of English-speaking children in East and West Africa.

(African Universities Press)

Pilgrim Books Ltd.

305 Herbert Macaulay Street

P. O. Box 3560

Lagos, Nigeria

Cambridge University Press

32 East 57th Street

New York, New York 10022

East African Publishing House

Lusaka Close

P. O. Box 30571

Nairobi, Kenya

Many EAPH books are

available from:

Africa Agency

639 Massachusetts Ave. Suite 335

Cambridge, Mass. 02139

Ghana Publishing Corporation

Private Post Bag

Tema, Ghana

Longman Nigeria Ltd.

52 Oba Akran Ave.

P. M. B. 1036, Ikedja

Lagos, Nigeria

Nwankwo-Ifijika

(Nwamife Publishers Ltd.)

10 Ibiam Street

Uwani, P. O. Box 430

Enugu, Nigeria

Oxford University Press

P. O. Box 72532

Nairobi, Kenya

RESOURCES ON PORTUGUESE AFRICA

Books providing background:

All the books listed below are paperbacks:

Davidson, Basil. In the Eye of the Storm, Angola's People. Penguin African Library, 1974.

A history of Angola covering the colonial conquest, Portuguese colonial policies and guerrilla warfare since 1961.

The Liberation of Guiné, Aspects of an African Revolution. Penguin African Library, 1969.

A discussion of the activities and principles of PAGIC and the significance of the Guinean revolution in Africa and the world.

Duffy, James. Portugal in Africa. Penguin African Library, 1962.

A history of Portuguese exploration, trade and colonialism in Africa. This is the only source listed which discusses Portuguese influence in Africa outside her colonies.

Kellock, Alan and Marshall, Margaret. Race to Power: The Struggle for Southern Africa. Cambridge, Mass: African Research Group, 1971. (Anchor 1974)

Angola and Mozambique are discussed in the context of Southern Africa in this book which aims to reduce popular ignorance about Southern Africa. Colonialism, racism and the influence of foreign economic investment are surveyed. The human impact of these conditions is presented through quotations from African residents of the area.

Minter, William. Portuguese Africa and the West. Penguin African Library, 1972.

The focus of this study is diplomatic relationships since World War II. It also briefly covers relationships during the slave trade era and recent economic ties.

Mondlane, Eduardo. The Struggle for Mozambique. Penguin African Library, 1969.

A survey of Portuguese colonial policies and the guerrilla warfare and related social policies written by the founder of the liberation movement FRELIMO.

Paul, John. Mozambique, Memoirs of a Revolution. Penguin African Library, 1975.

An account of recent colonial rule and mission activities written by a Protestant missionary who lived in Mozambique from 1957 to 1970.

Periodicals:

The newspapers which most frequently include substantive articles on Portuguese Africa are the Christian Science Monitor, Los Angeles Times and New York Times.

The magazine which is most useful for teachers and high school students is Africa Report (\$11 per year for 6 issues from 833 United Nations Plaza, New York, New York 10017).

Africa Report includes a regular section "African Update" which summarizes recent political events in African countries.

Most of the May-June 1975 issue includes articles on the independence of Mozambique.

Other articles on Portuguese Africa in 1974 and 1975 issues of Africa Report include:

Bergerol, Jane. Facing Independent Realities (Guinea-Bissau).
July-August 1975, pp. 18-20.

Martin, David. Portugal: The Real Structure of Power. May-June 1974, pp. 6-10.

Oudes, Bruce. Southern Africa Policy Watershed (U. S. policy toward Southern Africa). November-December 1974, pp. 46-50.

Spínola, Antonio de. A Soldier Dissents: Portugal Cannot Win in Africa.
March-April 1974, pp. 37-39.

Africa Today specializes in coverage of unliberated Africa.

(\$8 per year for 4 issues from Graduate School of International Studies,
University of Denver, Denver, Colorado 80210).

Every issue includes at least one article on Portuguese Africa. Several recent issues have focused on Portuguese Africa:

July-September 1975-Mozambique: Free at Last.

Fall 1974-Portugal and Africa: A New Day Dawns.

Winter 1974-Portugal and Africa: The Struggle Continues.

Winter 1973-includes a memoriam to Amílcar Cabral the leader of PACIG in Guinea-Bissau and an article on films about the liberation struggle in Portuguese Africa.

Fall 1972-includes several articles on Guinea Bissau.

Children's Books:

There are no children's books which focus on history and politics in Portuguese Africa or provide surveys of the Portuguese African nations. There are less than a dozen children's books about Portuguese Africa. Most of them are folklore and fiction.

Children's Books:

Courlander, Harold and Leslau, Wolf. Fire on the Mountain and other Ethiopian Stories. New York: Holt, 1950.

Human and animal tales rewritten for young people. Background notes and a pronunciation guide for Ethiopian names are provided.

Darkwah, R. H. Kofi. Menelik of Ethiopia. London: Heinemann, 1972 (available from Africa Agency, 693 Massachusetts Ave., Suite 335, Cambridge, Mass. 02139). A straight-forward account of the accomplishments of the nineteenth century king who enlarged the Ethiopian state and began the process of modernization along western lines. A paperback book written for use in African schools.

Davis, Russell and Ashabraner, Brent. Lion's Whiskers. London: Routledge, 1959. Folk tales from nine ethnic groups which the authors have modified in relation to experiences they had while collecting them, so they would be appropriate for inclusion in Ethiopian school readers.

Gorham, Charles. The Lion of Judah, A Life of Haile Selassie I, Emperor of Ethiopia. New York: Farrar, Straus and Giroux, 1966.

This biography links Selassie's life to national events in Ethiopia. The period until World War II is covered thoroughly, but coverage after World War II is incomplete and weak.

Last, Geoffrey and Pankhurst, Richard. A History of Ethiopia in Pictures. Addis Ababa: Oxford, 1969.

A survey of Ethiopian history from prehistoric times to the twentieth century, which includes most major events in Ethiopian history despite the short length of the book and its focus on illustrations.

Nolen, Barbara. Ethiopia. New York: Watts, 1971.

Ethiopia is presented as a nation with a long history which entered a new era under Haile Selassie's rule. The cultural background is discussed in relation to three groups: Cushitic, Somali and Negro. Contemporary politics, economic development, religion and arts are surveyed. Some interpretations are dated due to the overthrow and death of Haile Selassie.

Perl, Lila. Ethiopia, Land of the Lion. West Caldwell: Morrow, 1972.

A relatively thorough survey of history, geography, daily life and change in Ethiopia, which contains details on such topics as training of clergy in the Coptic church, schooling before and after 1945, food customs, foreign-owned businesses and best-selling novels, which are not ordinarily covered in surveys for children. Most of the information is valid despite recent changes in Ethiopia's government.

Periodicals:

The following articles will be useful for teachers and older students:

Africa Report (\$11 per year for 6 issues from 833 United Nations Plaza, New York, New York 10017).

Each issue includes a section "African Update" which includes summaries of recent political events in African countries.

Recent articles on political events in Ethiopia include:

Battle for the Red Sea, March-April 1975, pp. 14-17.

The Coming Struggle for Ethiopia, May-June 1974, pp. 33-35, 43.

African Arts (\$14 per year for 4 issues from African Studies Center, University of California, Los Angeles, California 90024).

Each issue is lavishly illustrated with colored photographs. Some recent articles about Ethiopia include:

Ethiopian Crowns, Summer 1975, pp. 8-13.

Ethiopian Jewelry, Summer 1974, pp. 36-39.

Skunder Boghossian (artist), Summer 1972, pp. 22-25.

Tsion Anom of Ethiopia (contemporary fashions), Autumn 1973, pp. 38-39.

Natural History (\$10 per year for 10 issues from Membership Services, Box 6000, Des Moines, Iowa 50340).

Occasional articles on Ethiopia are included:

Ethiopia (a geographic survey), February 1968, pp. 28-37.

Life in the Camel's Shadow (Gabra herdsmen) May 1974, pp. 64-69.

Materials for Teachers:

Hess, Robert. Ethiopia, the Modernization of Autocracy. Ithaca: Cornell, 1970.
A discussion of political change.

Levine, Robert. Wax and Gold: Tradition and Innovation in Ethiopian Culture. Chicago: University of Chicago Press, 1965.
A survey of major cultural and thought patterns.

Makakis, John. Ethiopia: Anatomy of a Traditional Polity. Oxford: Clarendon, 1974.
Detailed discussion of the political system.

RESOURCES FOR TEACHING ABOUT THE YORUBA

Children's Books:

Courlander, Harold and Eshugbayi, Ezekiel A. Olode the Hunter and Other Tales From Nigeria. New York: Harcourt, Brace and World, 1968

Most of the folk tales are Yoruba tales with human and animal characters. Many illustrations are based on Yoruba art motifs.

Tales of the Yoruba Gods and Heroes. New York: Crown, 1973

Myths about Yoruba deities. The illustrations are based on Yoruba art motifs.

Fuja, Abayomi. Fourteen Hundred Cowries and Other African Tales. West Caldwell: Lorthrop, 1971

Yoruba folk tales with human and animal characters; some include songs and proverbs.

Gerson, Mary Joan. Omoteiji's Baby Brother. New York: Walck, 1974 E

Fiction about a Yoruba boy which contains many realistic cultural details.

Johnson, Rhoda O. Iyabo of Nigeria. Claremont: Claremont Graduate School, 1973

The fictional biography of a Yoruba girl in contemporary Nigeria which contains many realistic details about life from childhood until the time of marriage.

Kenworthy, Leonard. Profile of Nigeria. Garden City: Doubleday, 1960

Information on the Yoruba is scattered throughout this book.

Murphy, E. Jefferson. History of African Civilizations.

New York: Crowell, 1972 YA

The chapter on states of the West African forests contains information on the Yoruba from the founding of Ife through the 19th century civil wars.

Price, Christine. Made in West Africa. New York: Dutton, 1975

Almost every chapter has information on the Yoruba; topics include tie-dye, embroidered cloths, ivory carving, beaded crowns, decorated calabashes, ritual pottery, terra cotta sculpture, metal sculpture, carved ritual objects and "modern" carvings.

Talking Drums of Africa. New York: Scribners, 1973E

How Yoruba dundun drums are made and occasions when they are played are described.

Schatz, Letta. Bola and the Oba's Drummers. New York: McGraw-Hill, 1967

Fiction about a Yoruba boy which includes realistic details about drums, drummers and religion.

Taiwo and her Twin. New York: McGraw-Hill, 1964

Fiction about Yoruba girls which includes realistic details about daily life in contemporary Nigeria.

Segun, Mabel. My Father's Daughter. Lagos: African Universities Press, 1965

Autobiography of a Yoruba girl during the colonial period.

Walker, Barbara. The Dancing Palm Tree and Other Nigerian Folktales.

New York: Parents, 1968

Many of the tales are Yoruba; riddles are included.

Articles in African Arts Magazine:

African Arts frequently includes illustrated articles which can be read by teachers and high school students. The full paged, colored illustrations can be used to stimulate class discussion.

Articles on the Yoruba in recent issues of African Arts include:

The Asude: Yoruba Jewelsmiths, October 1975, pp 60-66

The Tsoede Bronzes and Owo Yoruba Art, Spring 1975, pp 30-35

Gelede Dance of the Western Yoruba, Winter 1975, pp 36-45

The Yoruba Master Drummer, Winter 1975, pp 48-55

Gelede Masquerade, Summer 1974, pp 8-19

Art of the Ifa Oracle, Autumn 1974, pp 20-25

Ogboni Drums, Spring 1973, pp 50-52

Collecting Yoruba Art, Summer 1973, pp 64-68

Ibeji Images of the Yoruba, Autumn 1973, pp 20-27

The Concept of Abiku, Autumn 1973, pp 62-67

Audio-visual and curriculum materials:

African American Institute. A Yoruba Naming Ceremony (\$1.00 from School Services Division, African American Institute, 833 United Nations Plaza, New York, New York 10017)

List of Yoruba names for girls and boys and directions for holding a Yoruba naming ceremony.

Educational Development Center. African Art and Culture, A Course in Ethnic Studies, Vol. I. Newton, Mass: EDC 1975

Two of the 16 units in this series of lectures and filmstrips are on the Yoruba. The script to accompany the filmstrips will have to be retold in vocabulary which elementary students can understand.

Rosenthal Art Slides include slides on Yoruba masks, carvings, aluminum panels, housing, carved calabashes, pottery, textiles and contemporary paintings. (Catalogue available from Rosenthal Art Slides, 5456 South Ridgewood Court, Chicago, Illinois 60615)

UNICEF. Hi Neighbor, Vol. III.

Includes directions for making kinds of objects which Yoruba use: beads, decorated gourds and drums.

Yoruba Pottery. 42 slides about two processes of pottery making. (May be borrowed without charge from:

ENCHANTMENT OF AFRICA SERIES

The Enchantment of Africa series edited by Allan Carpenter and published by Children's Press is the most comprehensive, up-to-date reference source on Africa written for school children. When completed it will consist of 42 volumes on African countries. The titles of the volumes currently available are: Botswana, Burundi, Chad, Egypt, Guinea, Kenya, Lesotho, Liberia, Malagasy Republic, Mali, Morocco, Niger, Rhodesia, Rwanda, Sierra Leone, Sudan, Swaziland, Tanzania, Uganda, Upper Volta, Zaire, and Zambia. Each volume is 90 to 96 pages, with photographs and maps. Cost \$4.95 for library edition, \$6.60 for regular edition.

Most volumes are co-authored with a teacher or person who has visited the country described in the volume. A consultant from Northwestern University's African Studies Program has read each manuscript. However, this has not eliminated all factual errors and has not insured balanced coverage of all topics about each country. Even with errors and uneven coverage, the series as a whole is more accurate than any other children's series which includes volumes about Africa. The series covers countries such as Botswana, Burundi, Chad, Lesotho, Mali, Niger, Sudan, Swaziland and Upper Volta, to which no other children's series devotes a whole volume.

Each volume includes sections on geography, history, contemporary national life, culture, work and natural resources; the lives of several children are described and enchantments (tourist attractions) are mentioned. Each volume begins with a story or true incident which purports to set the tone for the volume and concludes with a list of instant facts. The instant facts vary among the volumes, but usually include selected political facts, statistics and important dates in history; national holidays and words from local languages also may be included. Although each volume includes many unfamiliar personal and place names, no pronunciation guide is provided.

Each volume includes several maps. A political/geographical map and a map showing the places where children live are included in each volume, along with a map showing the location of the nation within Africa. In some volumes regional and historical maps are also included. The illustrations are photographs, some of which are black and white and others which are tinted tan, green, blue or some other color. Many of the photos come from published sources and are unclear or lacking in interest. Others were taken by Carpenter or his co-authors and may be of better quality and of personal interest to children. The volumes differ considerably in the quality and coverage of the photographs. In most the focus is on landscape and inanimate objects, whereas in a few the focus is on peoples' activities. Some volumes have photographs primarily of traditional life, whereas others focus on westernized aspects of contemporary life.

The greatest general weakness of the series is an absence of an African perspective. This is related partly to the series format and partly to the authors' apparent lack of empathy with Africa and Africans. Criticisms of individual volumes may be found in Nancy J. Schmidt, Children's Books on Africa and their Authors, New York: Africana, 1975, pp. 42-44, 254-256; "Enchantment of Africa: A New Series for Children," Newsletter of the Southern Association of Africanists, 3, 1 (Jan. 1975) 35-42; and "Enchantment of Africa Recent Additions to the Series," Bulletin of the Southern Association of Africanists, 5, 1 (Jan. 1977).

AFRICAN CHILDREN'S GAMES

FOR

AMERICAN CHILDREN

by

Nancy J. Schmidt
Gustav O. Twerefoo
Daniel S. M. Kamanda
John Kennedy

INTRODUCTION

The directions for games in this paper were prepared for use in the African Outreach Program at the University of Illinois at Urbana-Champaign. The African Outreach Program, which is supported by a U.S. Office of Education grant (OEG 0-76-0354), provides assistance to elementary and secondary school teachers who are teaching about Africa.

There were two different sources of directions for these games. Some directions were prepared by persons who know how to play the games; others were prepared from written sources.* The directions were written at various times during the 1974-1975 academic year either for use at in-service training workshops conducted for the African Outreach Program, or for direct distribution to teachers who expressed an interest in playing African games in their classrooms. Since directions for playing African games are scattered in many different written sources, some of which are not accessible in school libraries, it seemed useful to combine into one resource the directions for games prepared for the African Outreach Program.

The games have been grouped by type. An attempt was made to include games from different geographic areas of Subsaharan Africa. Since the paper is short, it has been possible to include games from only a few of Africa's ethnic groups. Although the directions were prepared specifically for younger children, older children also will enjoy many of the games. All of the games may be used to learn about some facet of Subsaharan African life, in addition to providing enjoyment.

In order to give background information about the use of the games in Africa the directions specify that certain games are played there by only boys or only girls. However, American children of both sexes can enjoy playing any of the games.

*Sources

Brewer, Paul G. "Some Nigerian Games, With Their Parallels and Analogues," Journal de la Societe des Africanistes, 25 (1954) 25-48.

Raum, O. F. Chaga Childhood. London: Oxford, 1940.

Read, Margaret. Children of Their Fathers. New York: Holt, Rinehart and Winston, 1968.

Stayt, Hugh A. The Bavenda. London: Oxford, 1931.

UNICEF. Hi Neighbor, Fun and Folklore. New York: U.S. Committee for Unicef, Vol. 1, 3, 4, 1958-1961.

AFRICAN GAMES FOR AMERICAN ELEMENTARY SCHOOL CHILDREN

by Nancy J. Schmidt

GUESSING GAMES

Ata so (Nigeria)

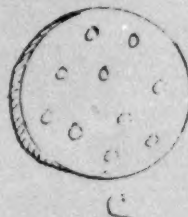
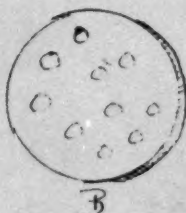
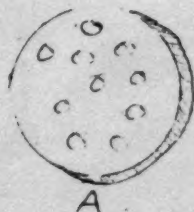
This guessing game may be played by any number of children. The players sit in a row. The leader sits opposite them about 15 yards away. The leader selects one or two messengers. He tells one messenger the name of an animal, bird or fish, which the messenger must imitate. After he does his imitation, the messenger must go to each player and say, "What do you eat?" The player must answer with the name of the animal, bird or fish which has been imitated. If he guesses incorrectly, the messenger asks the next player, "What do you eat?" When a player guesses correctly, he receives a point and the messenger returns to the leader. If no player guesses correctly, the leader says "I go away with _____" and names the animal, bird or fish imitated. The process is repeated with the messengers chosen by the leader, for as long as children want to play. The winner is the player who has earned the most points.

Ibo (Nigeria)

The name of this game means "something done without your knowledge." The game is played with seeds or stones and may be played by any number of children. Each player holds a quantity of seeds or stones. The first player holds a number of seeds (stones) in his closed hand and challenges the next player to guess how many he is holding. If the guesser is correct, he gets the seeds and takes the first player's place. If the guesser is incorrect, he gives the first player the same number of seeds that he had in his closed hand. The first player continues until another player correctly guesses the number of seeds which he is holding. Then the correct guesser takes his turn. The aim of the game is to collect as many seeds as possible.

Dithwai (Sotho - South Africa)

This game is played by two to eight boys. Each player builds his own cattle kraal, which is a mound of soil an inch high and six inches in diameter. Inside his kraal each player places 10 stones (or some other agreed upon number), which represent his cattle.



The first player, A, looks at his cattle and says, "Wait, let me examine them." The other players say, "Have you examined them?" and player A replies, "Yes." Player A then turns his back and hides his eyes. The other players each take one of his stones (cattle) and put them in their kraals and say, "We capture them." Player A then goes to each of the other players' kraals in turn and tries to identify which of the stones in their kraals are his. If he guesses correctly, A gets to return the stone to his kraal. If he guesses incorrectly he loses the stone. If player A does not recognize any of his stones, he must take another turn. If player A recognizes one or more of his stones, Player B takes his turn. The game continues in this manner. The player with the most stones (cattle) in his kraal at the end, wins the game.

SEED AND STONE GAMES

Simbe (Tanzania)

This game is played by two or more young children. A mark is drawn on the ground. Each player has two cowrie shells of a certain color; no two players have the same color. Each player shakes his shells in his hands and throws the shells on the ground. The player whose shells fall closest to the mark on the ground is the winner. Score can be kept for as long as the children wish to play. Other kinds of objects, such as colored wooden chips, may be thrown instead of cowrie shells.

Diketo (Sotho - South Africa)

This game is played by girls. Nine small stones and a shallow hole in the ground (six inches in diameter and two inches deep) are needed. The players sit around the hole. Before the game begins, the players decide how many successful rounds must be played for someone to win the game. A successful round consists of the following:

Eight stones are placed in the hole. The ninth stone is a tossing stone. The player tosses the stone in the air and must move the eight stones out of the hole in the ground before she catches the tossing stone. Then she tosses the stone and pushes seven stones back in the hole before she catches the stone. On the next toss she removes the seven stones from the hole; on the following toss she pushes six stones into the hole. This process continues with one less stone each time until there are no stones left to push into the hole.

If a player completes the entire round without missing the stone she tosses she receives a point. If a player misses the stone she tosses or fails to remove or replace the correct number of stones, she forfeits her turn and the next player begins her turn. Younger children may play this game with less than eight stones.

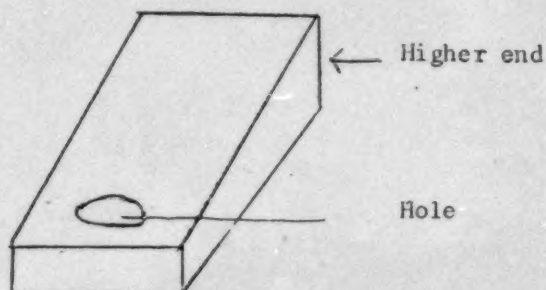
Bille-pili (Guinea)

This game is played by boys and girls. Palm nuts (or other nuts or small rubber balls or golf balls) and a hole in the ground are needed. The players stand in a line 10 feet from the hole in the ground. To determine who will take the first turn, each player throws his palm nut toward the hole. The player whose palm nut comes closest to the hole, takes the first turn.

The aim of the game is to get the palm nut into the hole. Each player in turn throws his palm nut toward the hole. When a player succeeds in getting his palm nut into the hole, he then stands near the hole and tries to prevent other players from getting their palm nuts into the hole by throwing his palm nut at their palm nuts. The game ends when each player has succeeded in throwing his palm nut into the hole.

Ido (Nigeria)

This game may be played by any number of children. Round seeds and a game board are needed. The game board has a hole at one end which is slightly lower than the other end.



Each player has 10 seeds. At the beginning of the game each player drops one seed in the hole. When it is his turn, a player drops one seed into the hole and rolls another from the high end of the board toward the hole. If the seed lands in the hole, he gets all the seeds in the hole except four. The other players must then drop one seed in the hole and the next player takes his turn. Play continues until the children are tired. At the end of the game, the player with the largest number of seeds is the winner.

SPEAR AND HOOP GAMES

Chityata (Ethiopia)

Boys in many parts of Africa play a spear and hoop game. In the Ethiopian version of this game, each player needs a spear (a 4-foot pole can be used); one hoop is also needed (a hula hoop may be used). All players except one stand in a line. One player who is about 40 feet from the line of players rolls the hoop across in front of them. Each player tries to send his spear through the center of the rolling hoop. Ethiopian boys do not keep score, but American children may want to score the number of times each player succeeds in spearing the hoop. The game continues as long as the boys are interested in playing.

Lawala (Uganda)

This version of the spear and hoop game is played by two teams, each having the same number of players. Each team lines up beside its captain. The captain of the first team rolls the hoop in front of the second team, all of whose players try to throw their spears through the rolling hoop. A point is scored if a player is successful, and the captain of the first team again rolls the hoop in front of the second team. When no point is scored, it is the other team's turn to throw their spears and the captain of the second team rolls the hoop in front of them. The winning score is decided on before the game starts. Play continues until one team obtains the winning score.

IMITATIVE PLAY

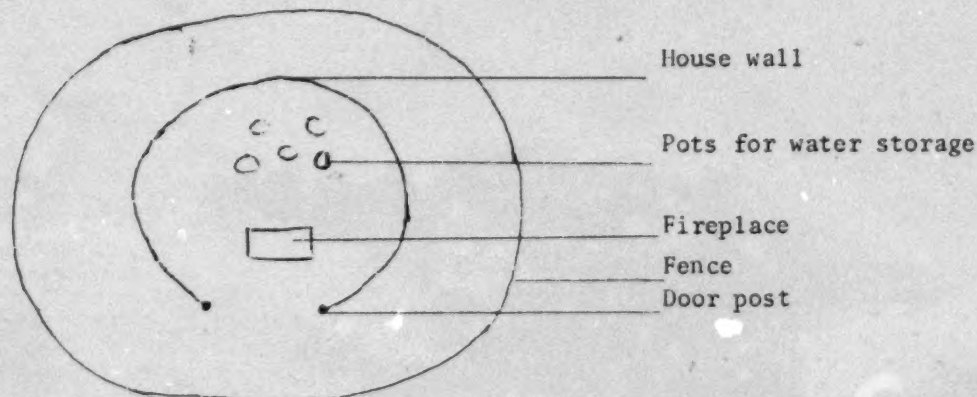
A large proportion of play of African children imitates adult activities. The children imitate farming, hunting, herding, trading, pottery-making and other craft activities and they play house, hold weddings and funerals. Children can learn about any African society which is studied in class by role playing in imitation of adult activities in that society. The suggestions which follow provide only a few examples of the possible forms which imitative play can take.

Hunting gemsbok (Bushmen - Southern Africa)

Bushmen boys and men imitate the hunting of gemsbok (a variety of antelope). One person is the gemsbok; he holds a forked stick at his head to represent antlers and imitates gemsbok behavior such as biting at grass, scraping for roots, tossing his horns and lying down to rest. Ten or more persons are the dogs; they run on all fours (hands and feet), sniff for gemsbok spoor, track the gemsbok and pounce on him when they find him. Three or four persons are hunters; they follow the dogs and stalk the gemsbok after the dogs locate him. The hunters carry sticks to symbolize bows and arrows and imitate shooting the gemsbok after they have stalked him. The gemsbok imitates dying when he is struck by the hunters' imaginary arrows.

Playing house (Ngoni-Malawi)

Ngoni girls play house by making conical shelters from maize stalks. A diagram of a house is below:



Two main activities in playing house are preparing food and caring for babies.

Preparing food involves such activities as sweeping the floor with a frayed corn stalk, winnowing grain in an old flat basket (tossing the grain in the air to get rid of the chaff) and grinding grain (using a pole to imitate the motions that a woman uses when grinding with a mortar and pestle). The food is cooked in pots over the hearth and served with small wooden spoons. Dishes are washed after the meal. Some girls carry water to their play houses in small pots balanced on their heads on small carrying-rings made of twined grass.

Caring for babies is done with dolls. The dolls are made from corn cobs with a hard round fruit shell for a face upon which eyes, nose and mouth are painted. The dolls are dressed with cloths, which are wrapped around them. The girls carry their babies in cloth slings on their backs, sing lullabies to them, hold them in their laps and feed them from small gourds.

Playing village (Bavenda - South Africa)

For several weeks after harvest Bavenda children build a miniature village and live in it imitating adult behavior. One child is appointed chief (he is usually the son of a chief) and directs the building of the village. Boys and girls pair off as husband and wife. Each couple makes their own house dividing the tasks as do adults. The boys clear the ground, cut wood and make a fence. The girls take grass and make a round hut. When the couples have finished their houses, they join together in making a larger house for the chief.

In the morning the girls take grain to their mothers' huts, grind it and winnow it. They borrow pots, plates and spoons, go to their miniature homesteads and cook the grain. The boys borrow dogs from their fathers and go hunting. If they catch an animal, the girls cook it and a portion is sent to the boy chief. The children wash before meals as is customary and speak to each other in terms of respect which their parents use.

The Bavenda children spend the entire day imitating adult behaviors including housekeeping, child care, cattle herding and farming. The boy chief holds court and legal cases are tried. The children greet the chief formally and give him gifts. At night the children return to their real homes.

Playing village (Chaga - Tanzania)

Before a group of Chaga children build a village they assign roles to the members of the play group. The older children are fathers and mothers, the younger children are nurses, babies and minor relatives. The fathers go to cut poles for the house framework, while the mothers collect grass for the thatch. The mothers sing songs while they collect grass. The round framework of a house is built; the children do not make roofs as on real houses.

When the houses are built the boys propose marriage to the girls. They show off all their cattle which are represented by fruits and stones which they roll on the ground. The handing over of bridewealth¹ is acted out with the appropriate relatives offering tokens of their gifts. If there are not enough children to take all the roles, the persons are represented by sticks. The wedding is acted out with emphasis on bride capture.² Since children do not attend weddings their songs, dances and drumming are not realistic.

Before preparing a meal the children play market place. They use earth, leaves and sticks to represent food sold in the market and they use stones for money. The buyers haggle over the price with the sellers before taking the food to the house to cook.

Hollow banana stems are used to represent cooking pots. Girls collect water and add it to the food brought from the market; they cook the meal over hearth stones which are outside the house. When the food is said to be done, the family pretends to eat. A portion of food is given to the nurse who feeds the baby. The baby is represented by a doll made from corn cobs or stalks of banana bunches which are covered with cloth.

Other daily activities of adults are imitated. Boys hunt, clear fields, protect fields from animals and build beehives. Girls plant fields, tend imaginary fires, cook and hold markets. The members of nearby houses exchange food and services; some may try to evade expected reciprocity. Sometimes the play includes a boy holding a beer party to which he invites other boys, or a boy trying to acquire a second wife.³

¹Bridewealth, unlike a dowry, is the payment of goods from the bridegroom's family to the bride's family.

²Although the marriage is arranged in advance, it is traditional for the bridegroom and his friends to surprise the bride and "capture" her at a time when she is not expecting it.

³In order to acquire a second wife, a husband would have to do some negotiating. First, he would attempt to persuade his first wife to agree to the idea. Then he would arrange for someone in his family to represent him in consulting with the family of his prospective second wife. The family representatives would arrange the marriage.

POPULAR GAMES OF AFRICAN CHILDREN

by Gustav O. Twerefoo

The following are Ghanaian versions of games which are played by children in many parts of Africa.

Nte-too (Playing with seeds)

Played by boys

Number of players: two

Materials: 24 round hard nuts

Play: Each boy has 12 nuts. He arranges his nuts in a row and squats behind them.

	X		X
	X		X
	X		X
	X		X
	X		X
Player I	X		X
	X		X
	X		X
	X		X
	X		X
	X		X
	X		X
	X		X
	X		X
	X		X
	nuts		nuts
		Player II	

The first player uses one of his nuts as a starting nut. He rolls it toward his opponent's line of nuts and tries to hit one. If he hits a nut, he captures it and continues to play until he misses. When he misses, the second player keeps the nut and then takes his turn.

To win: Play continues until one player has all the nuts or until play stops, in which case the player who has the most nuts wins.

Abutu-abutu (Fanta tops)

Played by boys and girls

Number of players: two

Materials: bottle caps (any number)

To start: The first player throws the tops on the ground.

Play: Each player in turn tries to flip one of the tops with his finger so that it covers another top (by landing on top of it). If the player is successful, he collects the two tops. If the player is unsuccessful, the other player takes his turn.

To win: The player who collects the most tops is the winner.

Moonshine baby

Played by boys and girls

Materials: In Ghana the game is played on the beach and shells are used. It could be played on the ground with sticks or it could be played indoors on the floor with chalk.

Play: One person is chosen as "It" and is sent away to hide his eyes. The rest of the group choose a "baby" who must lie face up, full-length on the ground. Shells are used to make a silhouette of the "baby." The group sings while this is being done. When the silhouette is complete, the "baby" gets up and brushes himself off. The singing stops and "It" is called. "It" must look at the silhouette and guess which person is the "baby." If "It" guesses the correct person, another person becomes "It." If "It" guesses incorrectly, he is sent away again while another silhouette is drawn.

Elephants and lions

Played by boys and girls

To start: The group chooses two leaders who secretly decide which is the "lion" and which is the "elephant."

Play: The two leaders face each other and form an arch with their hands. Accompanied by singing, the other members of the group dance in and out of the arch in a clockwise direction. At the end of the chorus the arch collapses and a player is caught. The player who is caught has to bargain secretly with the "lion" and the "elephant" to decide which he will serve. When the bargaining is completed, he is allocated a spot away from the other players, where he awaits his fate. Play continues until all the players have been caught. Then the "lion" and "elephant" claim their servants and there is a tug-of-war. During the tug-of-war the players imitate the sounds of the animals which they represent. The group which wins, claps and rejoices over their victory.

Ampe

Played by girls

To start: The girls form a semi-circle and one player is chosen as "It."

Play: This is a musical game. Any rhythmic African music may be used. When the music begins, "It" stands in front of the first player; they clap their hands, then jump up and down, then put one foot forward on the ground. If the player puts the same foot forward as "It," "It" goes to the next player and repeats the same procedure. If the player puts a different foot forward from "It," then "It" must repeat the procedure with the same player. If "It" repeats the procedure three times with the same person, who each time puts forward a different foot from "It," "It" must go to the end of the line, and the other player takes her place.

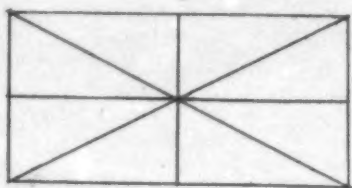
To win: A girl who can proceed through the whole semi-circle is praised. At the end of her play, she gets to stand at the head of the semi-circle.

The Catch

Played by boys and girls

Number of players: two

Materials: six tokens (three for each player); cardboard on which lines are drawn vertically, diagonally and horizontally:



Play: This game is similar to American tic tac toe. Players sit at opposite ends of the board. To begin, each player sets his tokens down at his end of the board, with one token at the end of each line. Tokens may be set down all at once, or, to prolong the game, they may be set down individually, in three turns. Players take turns moving their tokens along the lines, placing the tokens at points where two lines intersect.

To Win: The winner is the first player who has all his tokens in a straight line, vertically, diagonally, or horizontally.

Skipping rope

Played by girls

Materials: 10 stones or other objects that are easy to pick up

Play: The 10 objects are arranged on the ground. The girl must pick up the objects as she skips rope. She may pick up one or more at a time, as long as she does not interrupt her rope skipping.

To win: The first girl to pick up all 10 objects without missing a skip is the winner.

Fufu I don't want

Played by boys and girls

To start: A dance ring is formed and one player is chosen as the "searcher" to stand in the middle of the dance ring.

Play: The children forming the dance ring move to the rhythmic chant of:

Searcher: Fufu I don't want

Circle: don't want

Searcher: Rice I don't want

Circle: don't want

Searcher: Na beat you go beat me, na beat you go beat me.
We all go do am one. (This line is in pidgin English.
Roughly, it means: "If you don't beat me, I'll beat
you. We'll all go together.")

At the end of this line the "searcher" tries to break out of the circle. If he fails after several tries, he must go back to the center of the circle and begin the chant again. If he succeeds in breaking out of the circle, all the other players chase him until he is caught. Another player is then chosen to be "searcher."

AFRICAN CHECKERS

by Daniel S. M. Kamanda

Board Games 1

- History:** The origin of African checkers is not clear. Apparently it started as a war-strategy designing activity and has evolved into today's popular game which one can see being played in doorways of shops, in market places or outside homes in large cities or small villages in many areas of West Africa.
- Playing Board:** The playing board is a large square with 100 small (approximately 2") alternately black and white squares. It looks like a standard chess board with one more row of squares on each side. (A chess board has 80 squares.)
- An African checker board can be made using dri-wall. Black felt tip pens work well to make the squares.
- Men:** The playing pieces, flat wooden cylinders, are called men. Conventional checkers may be used as men, but extra pieces are needed.
- Each player begins the game with 20 men of the same color. (Often, one set is painted black and the other white or unpainted.) As the game is played, any man that is advanced to the first row of squares on the opponent's side becomes a king. The opponent crowns the king by placing one of his captured pieces on top of the king.
- Number of Players:** The game is usually played between two players. Sometimes teams of two or more can play, although the "move" for each team is made by one player.
- Getting Ready to Play:**
1. Players (teams) agree on the color of squares they will use for play.
 2. Position the playing board between the two players such that the color of the first small square on the right of the first row of squares is the same as the agreed upon playing color. (Notice that the agreed colored squares should be the ends of a diagonal across the playing board.)
 3. Players position their men on the nearest 20 squares (of the agreed upon color) on their own side. There will be two empty rows between the opposing sets of men. (See Fig. 1)
- Beginning Play:** If one of the set of men is colored black, then the player who selects that color usually gets the first move. In Sierra Leone this is the Blackman Trouble Rule. Sometimes there is a coin toss to decide who gets the black men and the first move.
- Moves:**
1. Men are allowed two basic moves:
 - a. A strategy move is made when a man is advanced diagonally into the next empty square ahead to the left or right. (See Fig. 2a)

Moves: (cont.) b. A capture move is made when a player's man is moved diagonally across and over the opponent's man into the very next empty square. Any number of opponents can be captured in series within the same move, but each time a capture is made, the player's man must land in the very next empty square that is diagonally across and over the opponent's man. A capture move is required whenever it is possible. (See Fig. 2b)

Men can only move forward except when a capture is being made. A capture move can be made by advancing or retreating diagonally over an opponent into the very next square. One or more opponents can be captured by advancing, retreating or by both, in series. (See Fig. 2c)

2. A king (man that has been advanced to the opponent's base row) is more versatile.

a. The king may move any number of squares diagonally forward or backward provided that it does not go over any one of its own men or two opponent's men in adjacent squares. It must also land in an empty square. (See Fig. 3a)

b. When a diagonal move goes over an opponent's single man or king, that piece is captured and the king may capture further pieces in the same diagonal. It is also possible to stop on any subsequent empty square on the diagonal. However, if one of the subsequent squares is on another diagonal on which an opponent's piece might be captured, the move must continue until all possible captures have been made. (See Fig. 3b)

3. Players make moves alternately.

End of
Game:

1. The game is won by the player who ends up capturing all of the men of his opponent.

2. Also the game is considered won if there are still a few men left on either side but the player with the fewer number of men agrees it is only a matter of time before all his men will finally be captured.

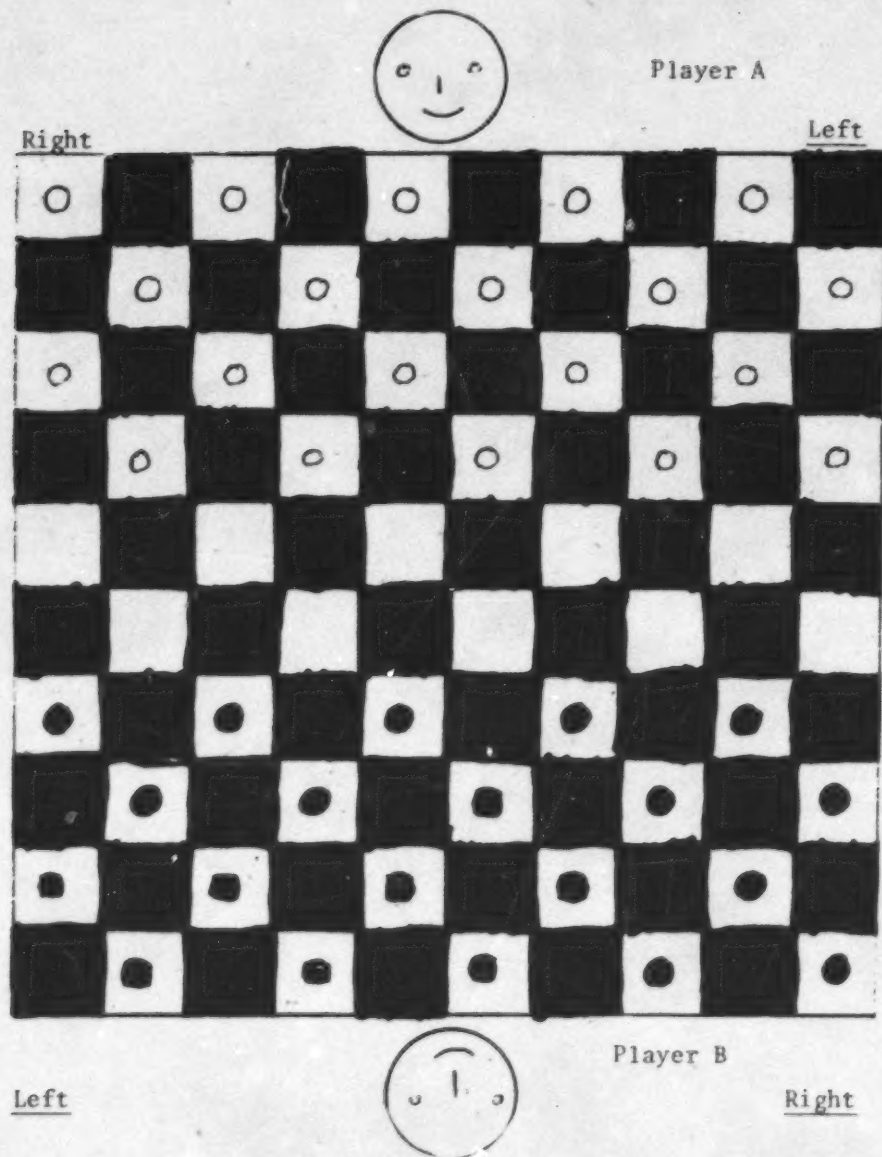
3. A game is considered a draw (tie) if both players agree neither of them can capture all of the remaining men of his opponent.

Notes:

There is often an unwritten rule that delays in play are not allowed. If the player, whose turn it is to move, pauses for lengthy contemplation, his opponent will begin rapping with a captured piece on a blank space of the board in a non-verbal but heckling way. Also, when players make moves, they do so very quickly and snap the pieces into the new position.

As one becomes more experienced at playing the game various strategies are learned which make this form of checkers much more challenging and exciting than the western game of checkers.

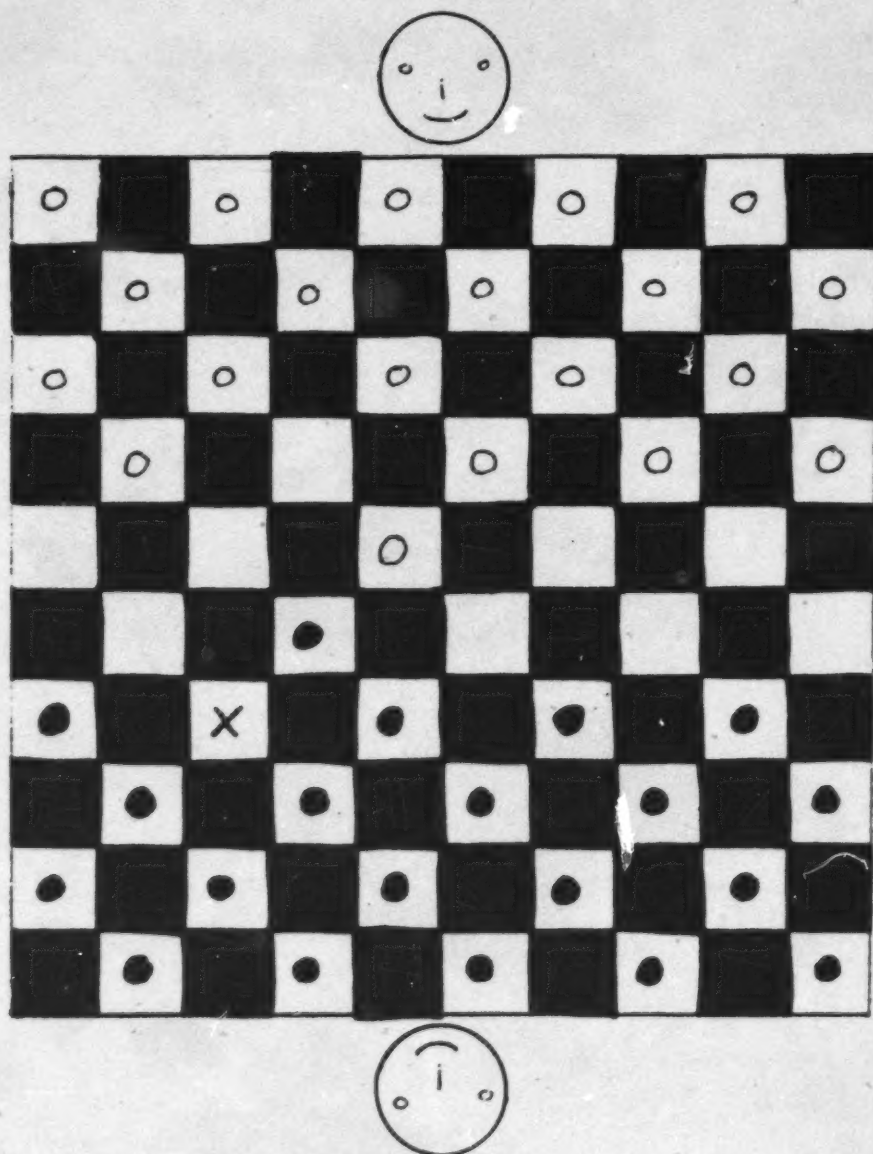
FIGURE 1



- represents white man
- represents black man

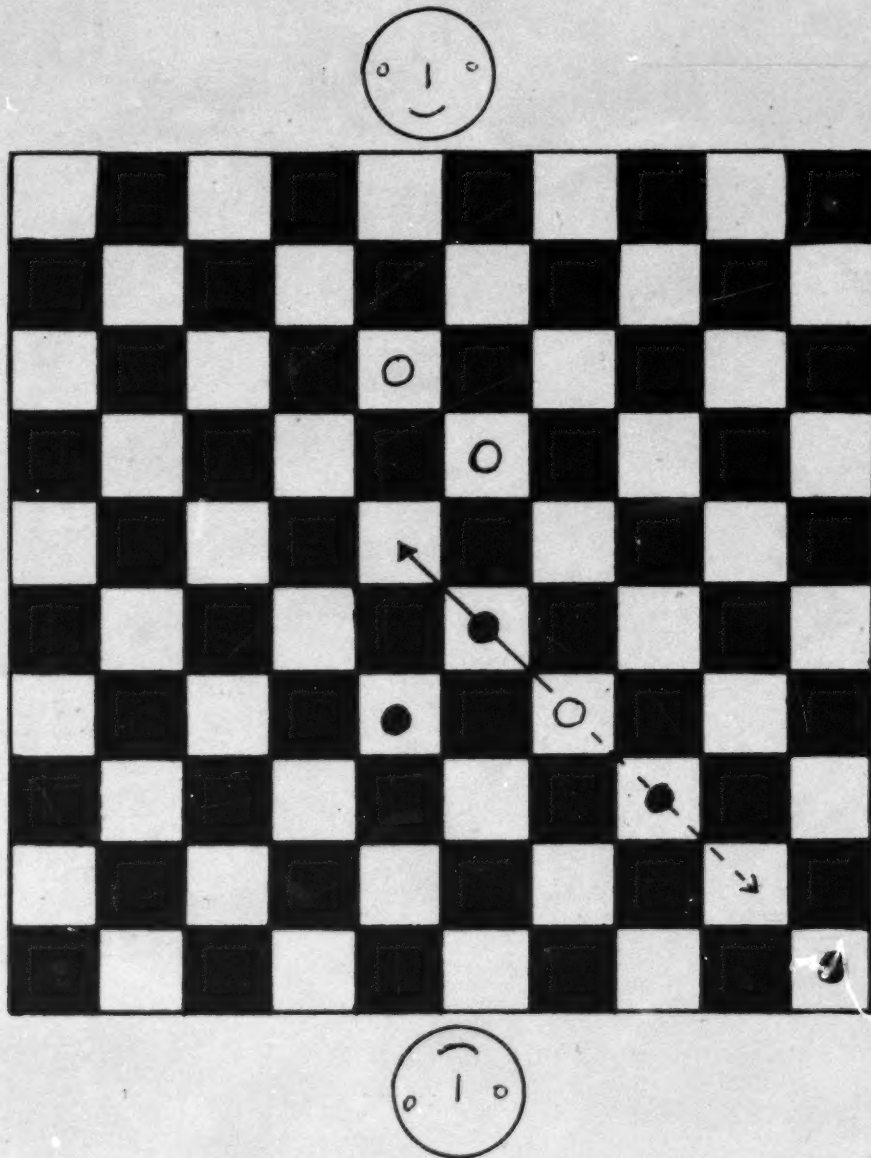
A and B have decided to play on the white squares. Notice the diagonal across the board, beginning on the far right of each player; it should always be of the color chosen for play. In this example it is white.

FIGURE 2a



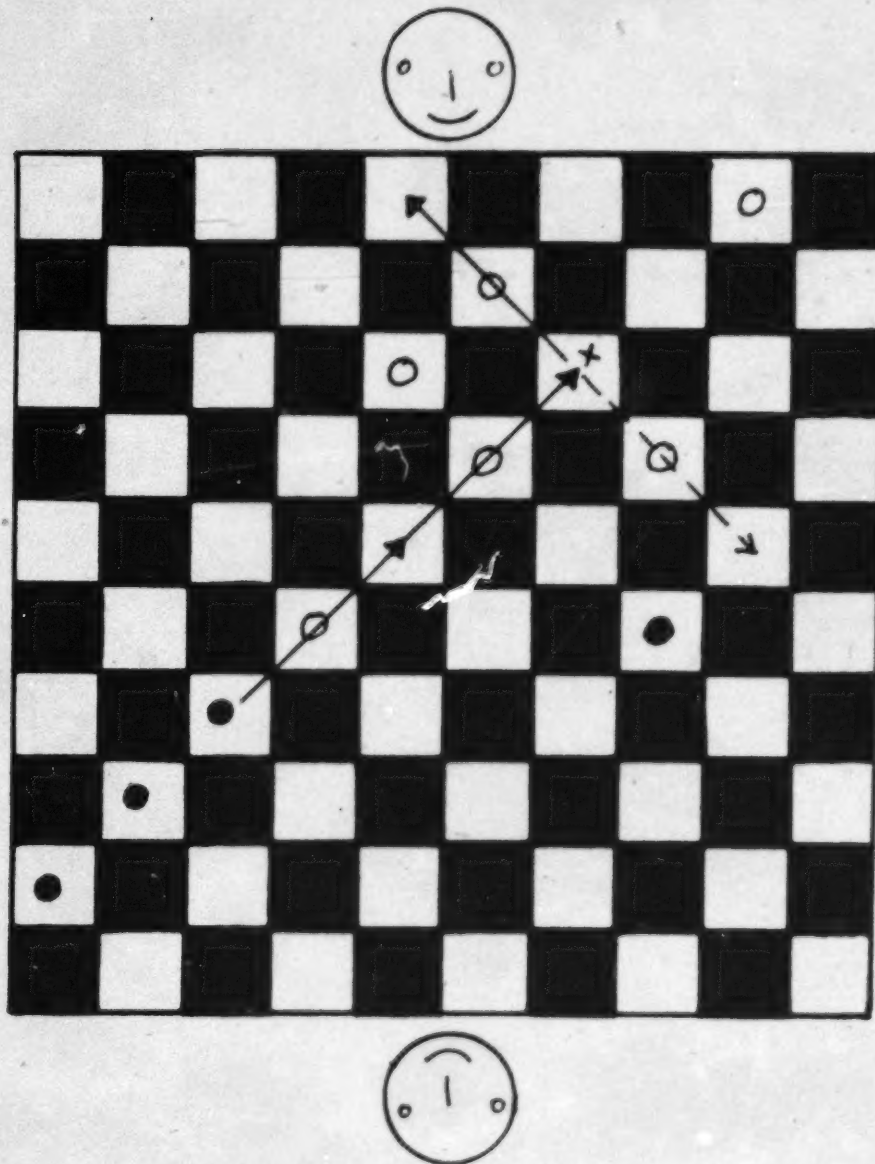
Black has made his first strategy move and white has reacted accordingly. If in his next move, black does not move into square marked x, then white in his very next move must make a capture move, i.e. jump diagonally over black into square marked x and thereby capture that particular black man.

FIGURE 2b



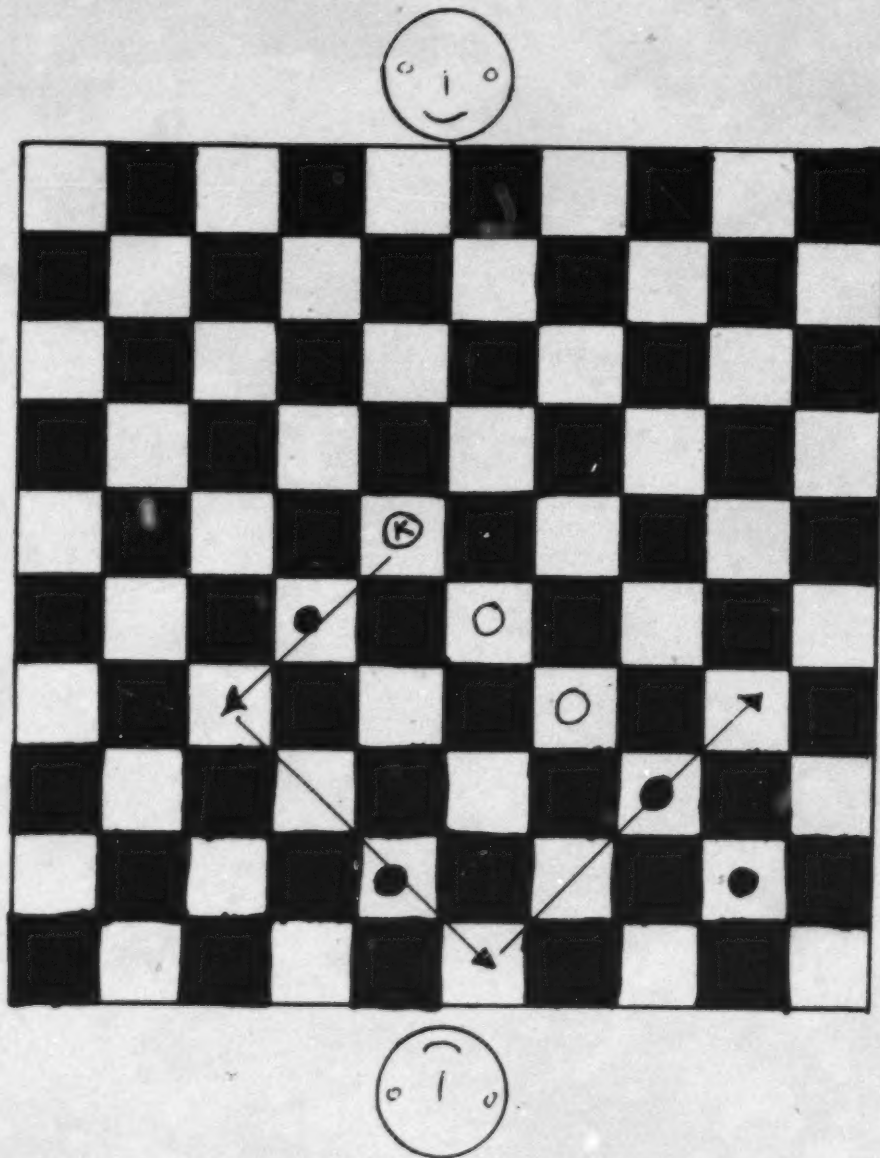
White must make a single capture move. Unlike in Fig. 2a, he has a choice. He can make his move either forward (broken arrow) or backward (solid arrow). In the present situation he is well advised to move backward. This will save the captor, as well as add reinforcement to his other two remaining men.

FIGURE 2c



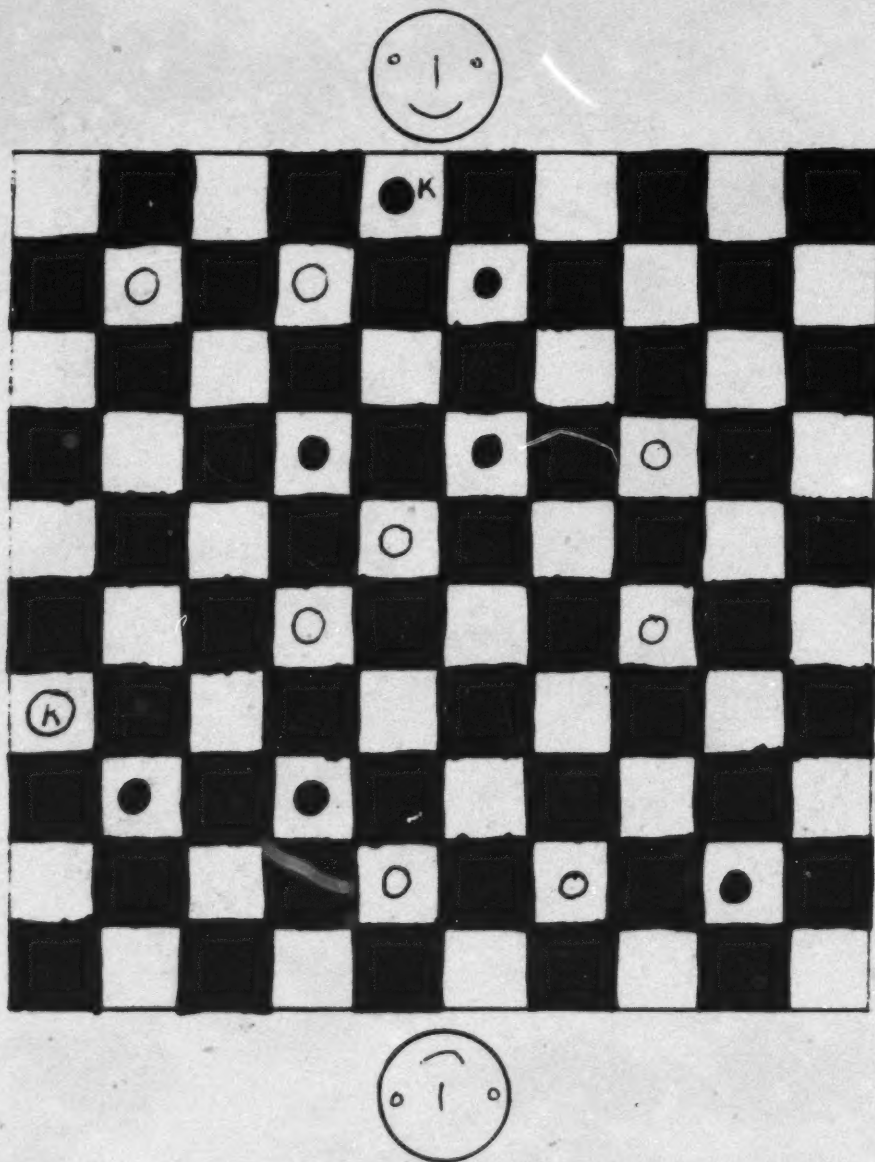
Black must make a multiple capture move as shown by arrows. If he decides to move along the solid arrow all the way, that particular black man will become a black king. At square x black can decide to capture the third white man in the opposite direction along the broken arrow. In any capture move, the maximum number of captives must be taken. Remember, a capture move can be diagonally straight forward or diagonally straight backward or a combination of the two.

FIGURE 3a



The white king cannot move over his two men. He must capture the three black men. The king has the option to land in any empty square along his diagonal path. Ordinary men must land in the very next square, unless they are making multiple captures in the same move.

FIGURE 3b



In the next move either of two players can capture a maximum of four opponents. Which man can do it in either case? Trace the capture moves in each case. No man should be captured twice.

OWARE - IN AN ASHANTI VILLAGE IN GHANA

by John Kennedy

The day's work is done. The men of the village have returned from clearing the brush from the fields in preparation for planting. In most compounds the evening meal is over or nearing completion. Most of the women of the village are still busy cleaning up after the meal. The men rest and those with radios listen to music. The head teacher of the village school has finished his preparation for the next day's lessons and is reading the newspaper.

In most compounds, children seem to be everywhere. The younger ones follow their mother as she works. The smallest child in each compound gets a ride on its mother's back. The men occasionally play in a friendly-rough manner with the children who are too big to be carried on their mother's back but who are too small to have assigned chores. Older children finish their assigned chores. They carry water, sweep the floors of the compound and help their mothers put things away. When they are finished they go off to play with other children of their own age in the village. A few of the older children go back to the school house. They are preparing for an important exam that will determine if they will be able to go on to secondary school and the head teacher is helping them in the evenings as well as during the day.

Something is happening near the house of the palm wine seller. Palm wine is not good to drink in the evening. It is tapped in the morning and by night time it is very sour. A few men have gathered there but not to drink palm wine. Instead they are watching two men who are sitting facing each other across a board. The board has six shallow holes on each side and one at each end. Four oware seeds (or nuts) are placed in each of the twelve holes used to play the game. They are ready to play Oware. Since the men are two of the best players in the village, the game has drawn some attention from other men. More men now leave their compounds to watch the progress of the game. Children race around the edges of the group of watchers trying to see what is happening. They are told by the men in no uncertain terms to go and play elsewhere.

The players are intent. They make their moves in turn without delay. To delay in Oware is a violation of the spirit of the game. When the children find that they cannot participate in, or even closely watch the game played by the old men, they make their own oware game behind one of the compounds. They scoop out twelve holes in the dirt and use small rocks as markers in place of the oware seeds. Their play is as intent and rapid as that of the men playing near the palm wine seller's house.

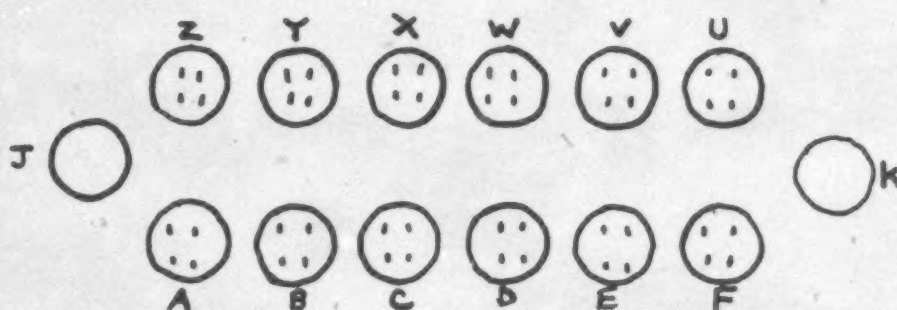
The game being played by the old men and the children in the Ashanti village in Ghana is also played in many other parts of Africa.

Adi is the name of a game similar to Oware which is played in southern Ghana. The rules vary but the same board is used. Ayo is the name of the version of the game played by the Yoruba in Nigeria. A similar game played in East Africa is called Sora. In many parts of East Africa the game is referred to by its Arabic name, Mancala, which means transferring. A similar type of game is played in parts of the Middle East, Asia and South America. Although there are differences in the number of holes on the boards and rules, everywhere the basic process of moving the seeds around the board remains the same.

RULES FOR OWARE

The Ashanti version of Oware is played on a board with two rows of six holes or cups each. Sometimes cups are provided at each end of the board for players to store captured seeds. The six cups on each player's side of the board are his home cups. Player one's home cups are A, B, C, D, E, F. Player two's home cups are U, V, W, X, Y, Z. Each player always begins play from the side of the board where his home cups are located.

PLAYER TWO



PLAYER ONE

The game begins with four seeds in each cup. Cups J and K are empty. They play no role in the game and will be used only for storage of captured seeds. To start the game, player one picks up the seeds in any one of his home cups and moves counter-clockwise placing (or sowing) the seeds, one per cup, until he uses up his seeds. For example, if he picks up the seeds in cup D, he would place one seed in Cup E, one in F, one in U and one in V. Next his opponent (player two) would pick up seeds in any of his home cups and repeat the same process. Then player one would again choose the seeds from one of his home cups and sow them in the same manner. This process would continue with both players attempting to choose cups of seeds for sowing that would enable them to capture seeds in his opponent's cups.

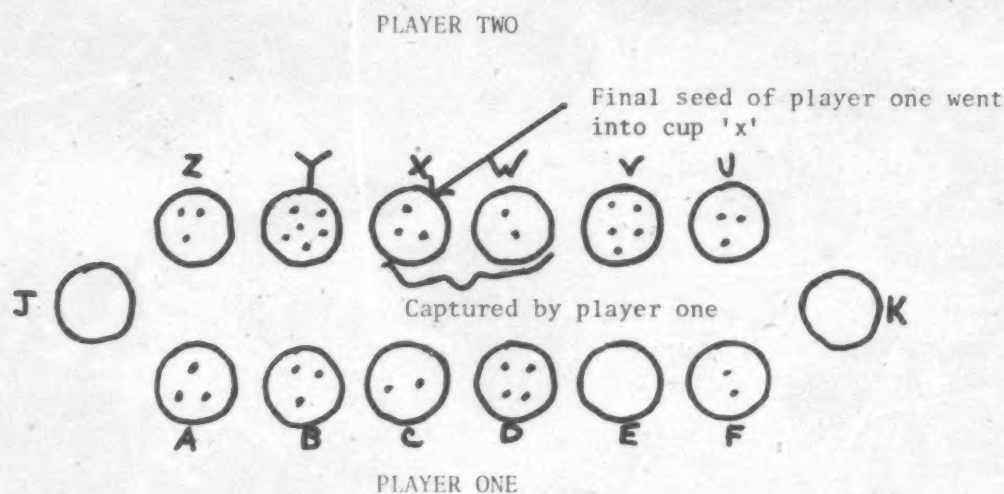
Seeds are captured when a player is able to drop his last seed into an opponent's cup that already contains one or two seeds. If he is able to do this, he captures the seeds that are in that cup.

In addition, a player is allowed to collect the seeds from cups that contain only two or three seeds and lie in an unbroken clockwise sequence from the cup where he has ended his play.

In the example below, (see the figure) player one has placed his last seed in cup X of his opponent. Since this cup contained two seeds before player one's turn and now contains three seeds, player one captures these seeds. In addition, he captures the two seeds in cup W. He does not capture the seeds in Cup U even though Cup U contains three seeds, since Cup V with five seeds breaks the clockwise sequence of cups with two or three seeds.

Player one would remove the seeds from cups X and W and place them in his storage cup K. Then the game would continue with the remaining seeds. The game ends when one of the players no longer has seeds to move. If one player has no seeds to move and it is his opponent's turn, then the opponent is required, if possible, to move his seeds in a manner that will give the other player seeds to move. If this is not possible, then the game ends.

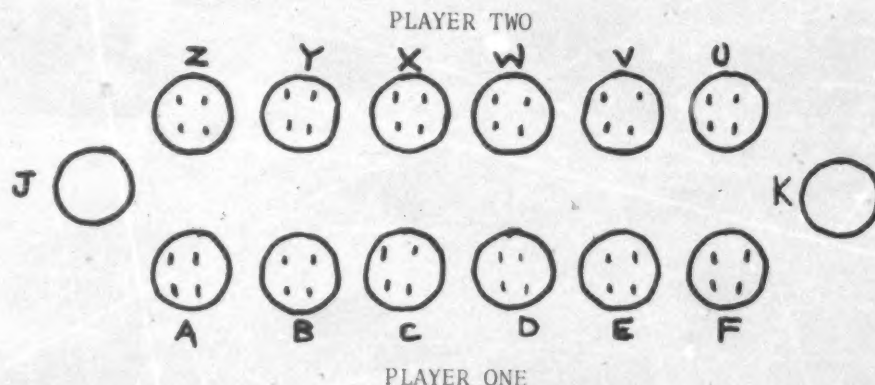
The player who captures the majority of the seeds is declared the winner of the game. One method of determining the winner is for each player to return his captured seeds to his home cups as if he were about to begin a new game (i.e. four to a cup). If he can fill all of his cups and has any seeds left over, he wins. If he runs out of seeds before all of his home cups have four seeds in them, then he is the loser and it is time to begin a new game.



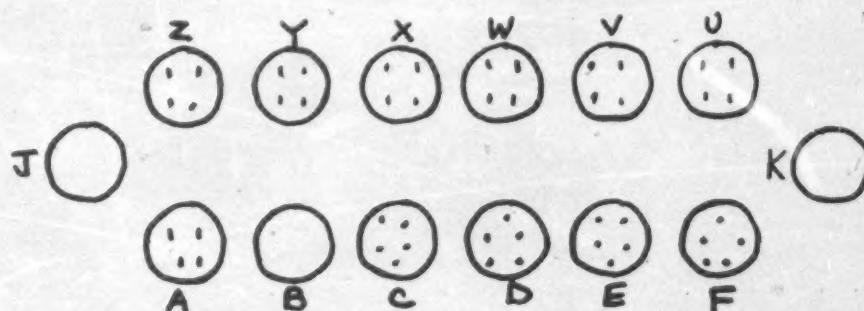
SAMPLE GAME OF OWARE

This game is designed to demonstrate the manner in which Oware is played. In terms of strategy, it is not a well played game. A general strategy is never to leave a home cup with only one or two seeds in it, as these may be captured by the opponent in his next play.

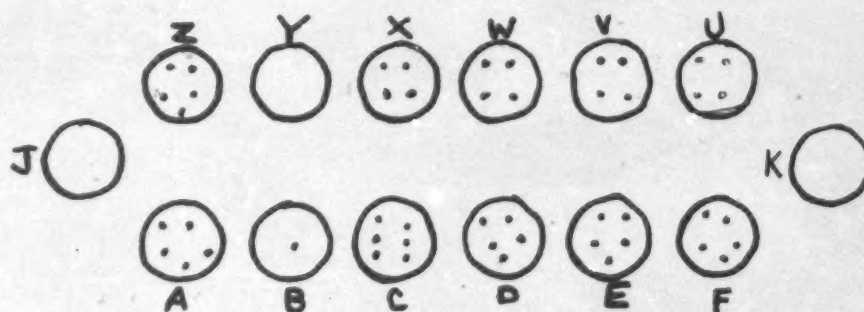
1. Position of seeds at start of game. Four seeds per cup.



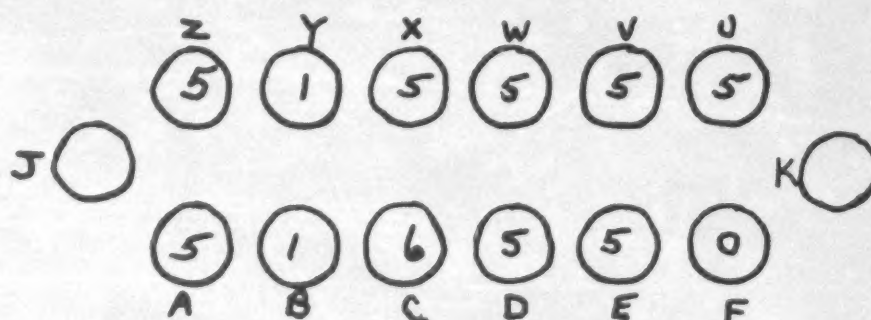
2. Player one takes the seeds from cup B and places one seed each in cups C, D, E & F.



3. Player two takes seeds from cup Y and places them in cups Z, A, B & C.

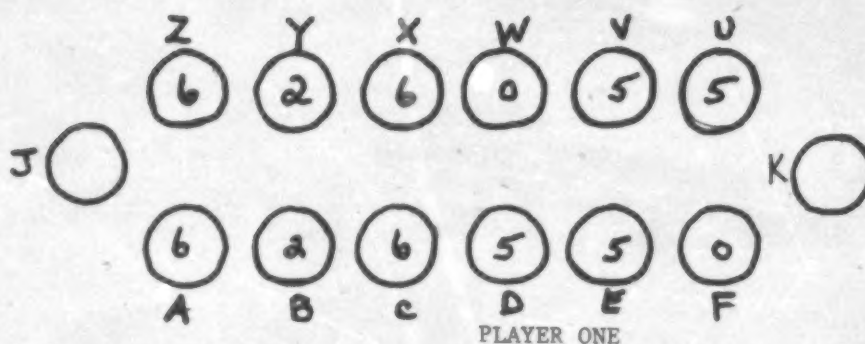


4. Player one takes seeds from cup F and places them in cups U, V, W, X & Y.

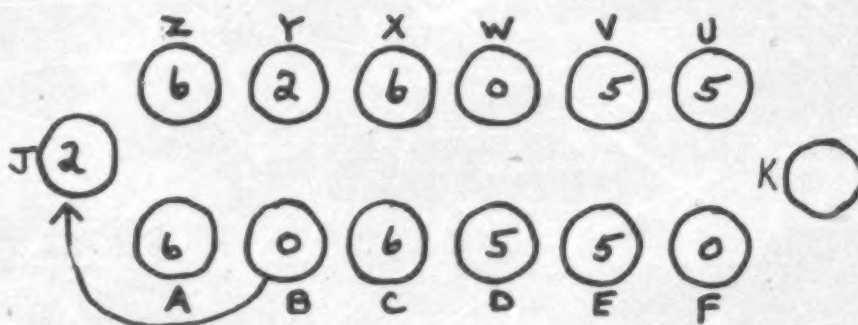


PLAYER TWO

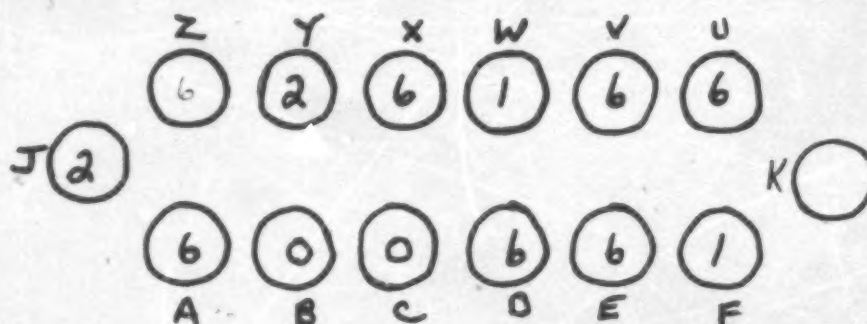
5.
Player two takes seeds from cup W and places them in cups X, Y, Z, A and B.



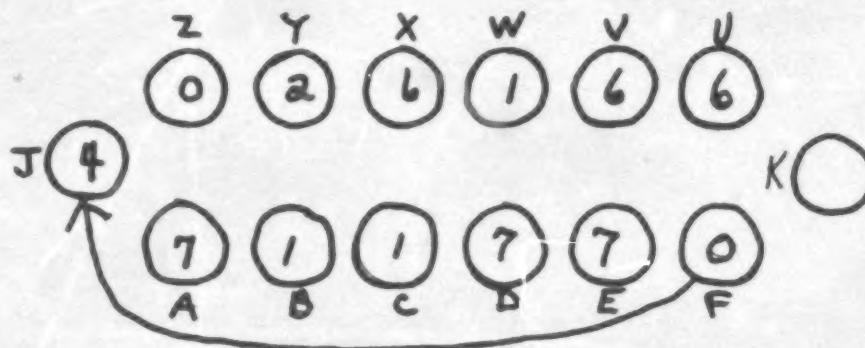
6.
Since the last seed of player two on this move went into an opponent's cup that originally contained only one seed - player two capturing the two seeds in cup B, he transfers these to his storage cup J.



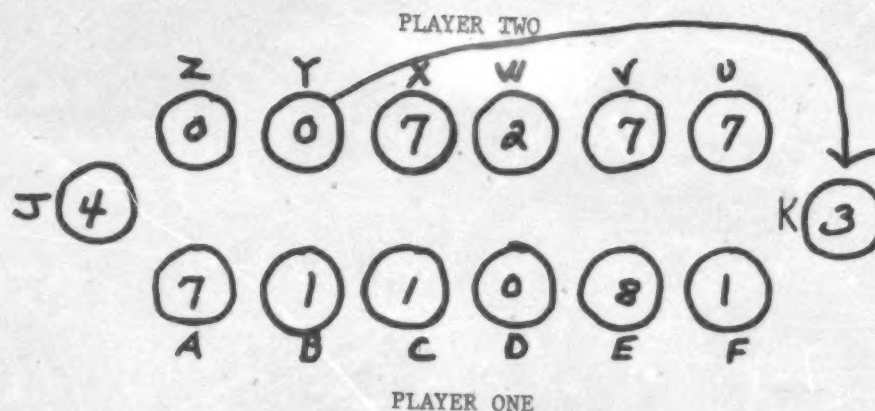
7.
Player one takes the seeds from cup C and places them in cups D, E, F, U, V, & W.



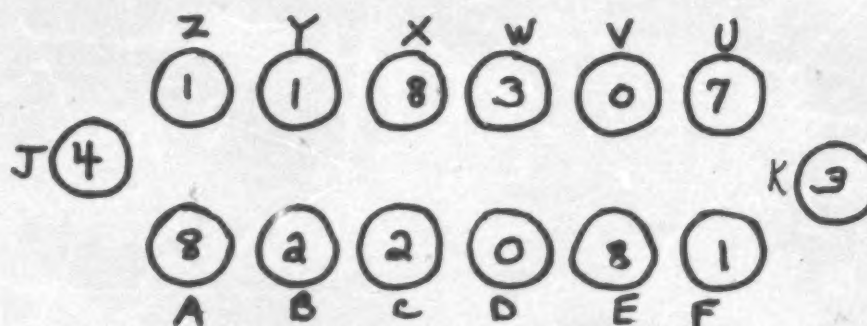
8.
Player two takes the seeds from cup Z and places them in cups A, B, C, D, E and F and captures the two seeds in cup F.



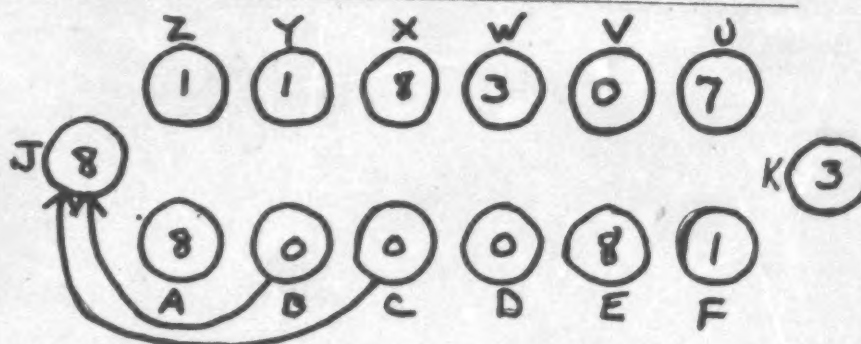
9.
Player one takes the seeds from cup D and places them in cups E, F, U, V, W, X & Y and captures the three seeds in cup Y. These are placed in player one's storage area K.



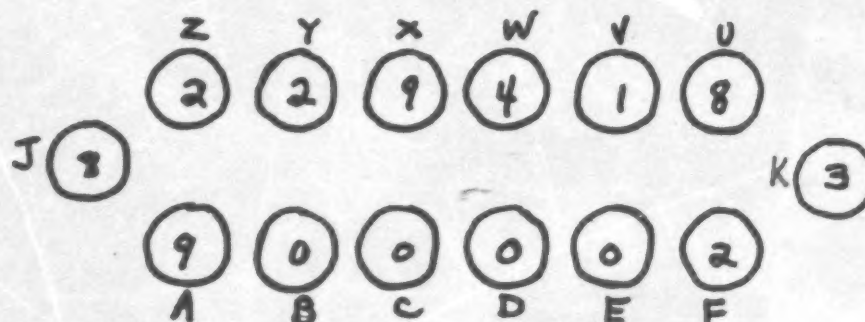
10.
Player two takes the seeds from cup V and places them in cups W, X, Y, Z, A, B & C.



11.
Player two captures the two seeds in cup C. In addition he captures the two seeds in cup B.

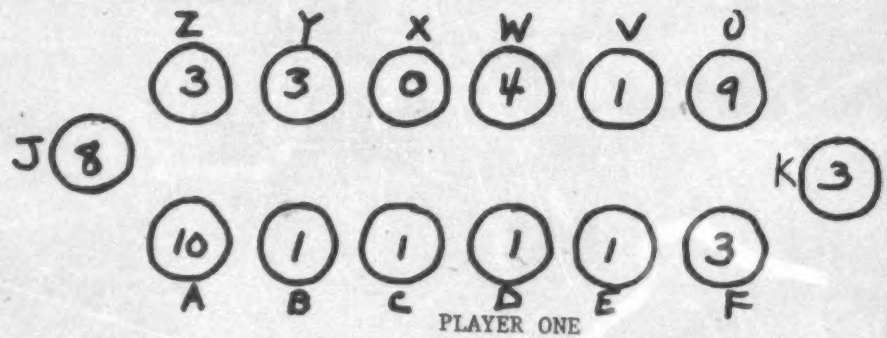


12.
Player one takes seeds from cup E.

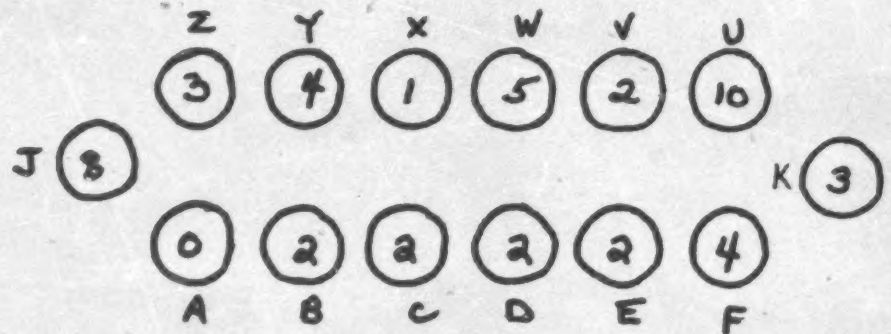


PLAYER TWO

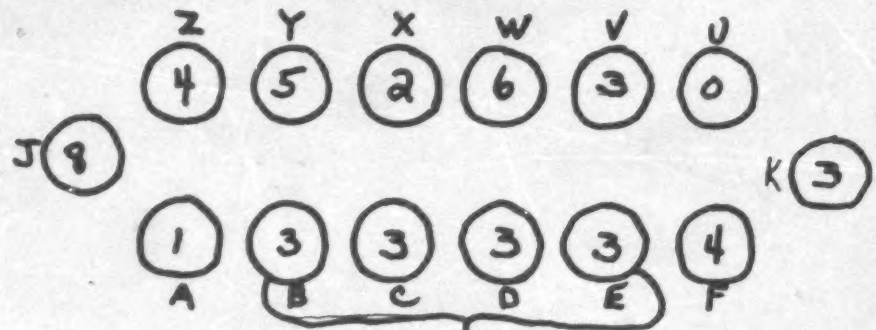
13.
Player two chooses
cup X.



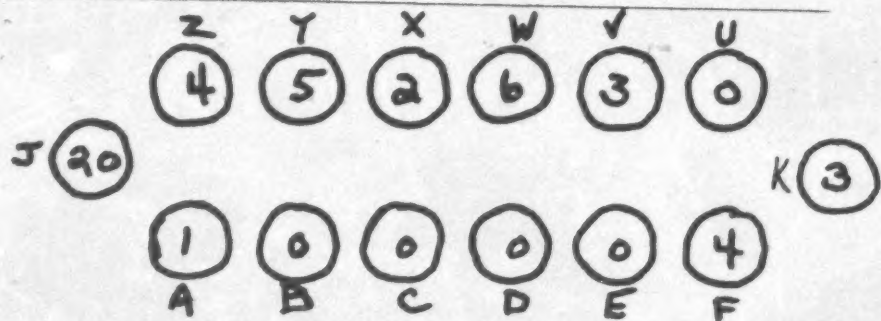
14.
Player one chooses
cup A.



15.
Player two chooses cup
U and, landing in cup E,
captures three seeds in
each of the cups E, D,
C, & B.



16.
Player two places
captured seeds in
storage area J.



The game continues until 1) one player has captured more than 24 seeds or 2) one player has no more seeds to move.

OWARE AND THE DEVELOPMENT OF MATHEMATICAL SKILLS

When Oware is played in the classroom it can and should be viewed as much more than just an interesting game that is played in Africa. The game provides students with the opportunity to develop and practice a number of mathematical skills. For younger children it is a game that provides almost continuous practice in counting. It also provides a concrete example of what one-to-one correspondence means. For older children playing the game provides opportunities to practice addition and subtraction. When played rapidly it provides practice in estimating the number of seeds from the size of the piles in each hole. If a version of the game is played in which clockwise moves are also allowed, then playing the game can be related to the use of negative numbers.

The difficulty of the versions of the game can be varied so that the game can be used with children from the kindergarten level through twelfth grade. For example, players could be allowed to capture seeds--anytime they place the third seed in an opponent's cup regardless of whether it was their last seed. (We have been able to successfully teach this version to kindergarten students.) More complicated versions such as Adi, in which the player picks up the seed in the cup in which his last seed is placed and continues to play until his last seed lands in an empty cup, can be used with older children. Mastery of the strategy of this version requires the use of more complex addition forms. Some students, when they have mastered several standard versions of this game, may wish to create their own rules for games to be played on the Oware board.

MAKING YOUR OWN OWARE BOARD

An Oware board can be made in a variety of ways. An individual with sufficient skill (and perhaps some shop training) could carve out two rows of six holes each in a board two inches thick. The holes should be from one inch to one and a half inches deep and about two inches in diameter. If this board is then mounted on a carved stand, it would be similar to those used in Africa.

However, there are at least three quicker and simpler methods of making boards satisfactory for the playing of Oware.

METHOD ONE

An egg carton, since it has two rows of six holes each, can be used as an Oware board just as it is. However, play is easier if the center part between the two rows is cut and folded down to the level of the top of the holes in the carton. For a fancier board the egg carton can be mounted on a board that is about four inches longer than the carton itself. The extra length will allow the placement of paper cups (cut about half way down) at both ends of the board for the storage of captured seed. The egg carton and cups could be decorated in order to add to the attractiveness of the board.

Almost anything that is approximately the size of a marble can be used as seeds for the game. Large dried seeds work well. What is needed is something that is small enough to fit in the cups but large enough to be easily picked up. (A note to teachers: In some classrooms the throwing of seeds or what is used as a substitute for seeds can become a problem. One method of solving this problem is to use plastic straws cut in $\frac{3}{4}$ " lengths as seed. The straws can be picked up easily and they cannot be thrown more than three feet.

METHOD TWO

Paper cups cut half way down and mounted on a board in two rows of six (with one at both ends for storage) can also be used to make an Oware board. This type of board is probably slightly superior to the egg carton board, in that it is easier to get your hand into a cut down paper cup than into the cups of an egg carton.

METHOD THREE

For an impromptu game of Oware--students can dig out two rows of six holes each in a sand box. Again, any type of object can be used in place of the Oware seeds.

FOR ADDITIONAL INFORMATION CONCERNING OWARE AND MANCALA, SEE:

D'Amato, Janet and Alex. African Crafts for You to Make. New York: Messner. 1969.

Kerina, Jane. African Crafts. New York: Lion. 1970.

Worcester/University of Massachusetts Teachers Corps. "African Studies Handbook for Teachers. Amherst: University of Massachusetts. 1971.

Zaslavsky, Claudia. Africa Counts. Boston: Prindle, Weber, and Schmidt. 1973.

Zaslavsky, Claudia. "Mathematics in the Study of African Culture." Arithmetic Teacher. November, 1973. pp.532-535.

AFRICA:

AREAS REFERRED TO IN AFRICAN GAMES



Postscript

The Educational Resources Information Center/Early Childhood Education Clearinghouse (ERIC/ECE) is one of a system of 16 clearinghouses sponsored by the National Institute of Education to provide information about current research and developments in the field of education. The clearinghouses, each focusing on a specific area of education (such as early childhood, teacher education, language and linguistics), are located at universities and institutions throughout the United States.

The clearinghouses search systematically to acquire current, significant documents relevant to education. These research studies, speeches, conference proceedings, curriculum guides, and other publications are abstracted, indexed and published in Resources in Education (RIE), a monthly journal. RIE is available at libraries, or may be ordered from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Another ERIC publication is Current Index to Journals in Education (CIJE), a monthly guide to periodical literature which cites articles in more than 700 journals and magazines in the field of education. Articles are indexed by subject, author, and journal contents. CIJE is available at libraries, or by subscription from Macmillan Information, 909 Third Avenue, New York 10022.

The Early Childhood Education Clearinghouse (ERIC/ECE) distributes a quarterly newsletter (\$2.00 - 4 issues) which reports on new programs and publications, and RIE documents of special interest. For a complete list of ERIC/ECE publications, or if you would like to subscribe to the Newsletter write: Publications Office/ICBD College of Education, University of Illinois, 805 West Pennsylvania Avenue, Urbana, Illinois 61801. All orders must be accompanied by check or money order, payable to the University of Illinois. Sorry, we cannot bill.

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Ann Arbor, Michigan 48104

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*ERIC/ECE is responsible for research documents on the social, psychological, physical, educational, and cultural development of children from the prenatal period through pre-adolescence (age 12). Theoretical and practical issues related to staff development, administration, curriculum, and parent/community factors affecting programs for children of this age group are also within the scope of the clearinghouse.